IN THIS ISSUE: **THE MYSTIC REALM (Chapter II, Part I) ..... By Oscar H. Hawley**

MUSICAL COURIER

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Maurice Goldberg photo

OSCAR SEAGLE

Whose Summer Colony Classes at Schroon Lake, N. Y., in the Adirondacks, Will Be Held From June 1 to October 1

LILY PONS
leaving for a vacation on the SS. Lafayette. She will make her Paris début the last of May, and in June will sing twice in Rome for the benefit of the Fascisti. (Photo by Cosmo-Sileo.)

GRETE STUECKGOLD and GUSTAV SCHUETZENDORF,
in private life Mr. and Mrs. Schuetzendorf, ready to leave New York for the Ann Arbor (Mich.) May Festival, where Mme. Stueckgold was one of the soloists. (Cosmo-Sileo photo.)

CARLO ZECCHI,
pianist, in Athens during a tour of the Near East.

DR. LOUIS BAILLY (center)
of the Curtis Institute of Music and the girl students of the chamber music and viola departments, of which Dr. Bailly is the head.

SCENE FROM THE EASTMAN SCHOOL OF MUSIC
presentation of the ballet La Guiablesse by William Grant Still, given on May 5 in the Eastman Theatre during the third annual Festival of American Music. Left to right: Thelma Biracree (La Guiablesse), Evelyn Sabin (Yzore) and Nathan Emanuel (Adou). The choreography was by Miss Biracree.

WALTER RUMMEL
before the Hotel Aletti, Algiers, where the pianist brought his North African tour to a close.

A FEATURE OF THE THIRD ANNUAL FESTIVAL OF AMERICAN MUSIC
presented by the Eastman School early this month was a performance of Burrill Phillips' ballet, Princess and Puppet.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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May 27, 1933

Verdi's Nabucco Opens May Music Festival in Florence

Politeama Vittorio Emanuele Completely Rebuilt—Modern Scenery and Lighting Enhance Performance—Gala Social Event—Excellent Operatic Interpretation Under Gui

By RAYMOND HALL

FLORENCE.—One of the curious paradoxes of Italian cultural life since the war has been until recently, the neglect of Florence as a logical centre for the promotion of musical activities in consonance with this city's illustrious art patrimony. Until lately there has been no musical life here of more than local interest, despite a large foreign colony, both transient and permanent. A first important step to restore the birthplace of the Camerata Fiorentina to the musical map of today was taken a few seasons ago with the founding of the Florentine Symphony Orchestra under the zealous leadership of Vittorio Gui, who, encouraged by Il Duce, has brought the organization to a high degree of efficiency. Opera and chamber seasons then followed as a natural consequence.

Little by little, a plan took shape in the minds of some leading Florentines to make the city on the Arno the home of periodical music festivals of international appeal. Among the prime movers, first mention is due to Italy's most popular orator the blind war veteran Carlo Delcroix, a Florentine. He devoted his exceptional energies and influence to this goal with unswerving singleness of purpose. The *podestà*, Count Giuseppe Della Gherardesca, also deserves special appreciation for his enlightened sponsorship. When funds were lacking, he made large contributions in the tradition of the old aristocratic art patrons who are all too rare today. Finally, Mussolini gave the project his whole-hearted endorsement and named it the Florentine Musical May. It was decided to hold it every three years.

OPERA HOUSE PURCHASED BY DIRECTORATE

But a first-class opera house was lacking. The organizers set themselves to the task of bringing one into being. They obtained the purchase by the city, for the semi-confiscatory sum of three and a third million lire, of the old Politeama Vittorio Emanuele II, a hippodrome (originally an open-air arena) used mainly for circus, vaudeville and the like. The city voted a further four million to modernize the theatre. As a state subsidy, the government turned over two per cent. of the returns from the tax on all amusements throughout Tuscany—another conspicuous example of the *régime's* fostering of art and of Fascist civic pride in the midst of these hard times.

POLITEAMA RECHRISTENED TEATRO COMUNALE

With the alterations rushed to completion a few weeks ago, the old Politeama, now rebaptized the Teatro Comunale, is scarcely recognizable. The chief improvements concern the stage; this was completely rebuilt and fitted with modern equipment which permit it to rank second only to La Scala and the Royal Opera House in Italy. It is constructed in mechanically movable sections, is thirty-five meters high and 800 square meters in area. The proscenium measures eighteen by sixteen meters and can be restricted by movable bridges and sections; the steel fire curtain can be lowered in thirty seconds. What is claimed to be the largest Fortuny cupola in existence has been installed, and the lighting plant has a capacity of a million candle power.

AUDITORIUM REDECORATED

The auditorium has been redecorated throughout and fitted with modern heating and ventilation plants. The orchestra chairs are spacious and comfortable and the main floor has somewhat the contour of a shell, being raised slightly at the sides as well as toward the back. Unfortunately, two capital defects persist. Firstly, there is only one row of boxes—insufficient for aristocratic patronage, and the royal box takes up three of them. Secondly, the balconies and galleries retain their original stone steps, only the lateral *loggie* having chairs. The concrete is a bit hard to sit on, even with the mat you rent for sixty centesimi, but this arrangement allows the capacity to vary from 4,200 to 5,500, depending on how closely the populace is packed in.

SIX OPERAS SCHEDULED

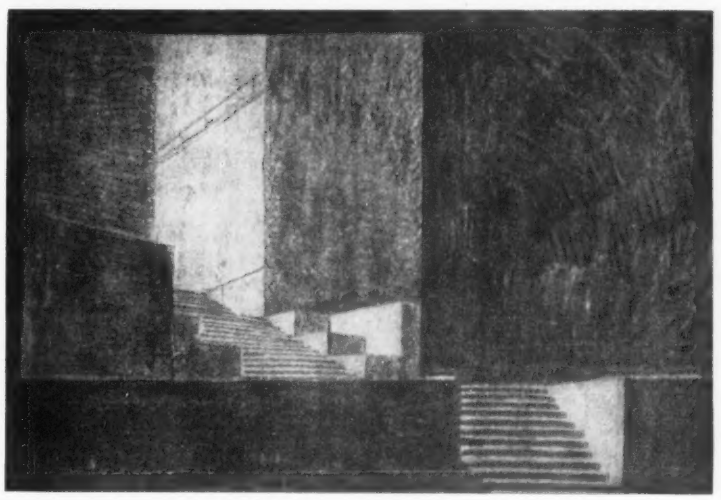
It has enabled the presentation of a series of opera performances constituting one of the three major attractions of the festival. The doctrine of a return to romanticism now in vogue in Italy counselled the choice of the Italian Ottocento with six representative scores from Spontini to the mature Verdi, works for the most part seldom performed nowadays, but significant illustrations of the span of evolution achieved during the century: La Vestale, Cenerentola, Lucrezia Borgia, Puritani, Nabucco, Falstaff.

The organization of the festival, with its numerous other unique features, proved a vast and complex enterprise requiring a year of preparation. For this conspicuous achievement thanks are due to the Hon. Delcroix, and no less to the indefatigable efforts of the committees headed by Duke Simone di San Clemente and H. E. Ugo Ojetti, of the Italian Academy, as also to the secretary general, Dr. Guido Gatti.

IMPORTANT PERSONAGES ATTEND

This first Maggio Musicale Fiorentino was inaugurated with special pomp and circumstance with the restoration of Verdi's Nabucco in an elaborate performance graced by the presence of Their Royal Highnesses the Princess of Piedmont, patroness of the festival, and Princess Maria of Savoy, accompanied by H. E. Count Ciano di Cortellazzo, Minister of Communications, representing the Government. The audience was a most brilliant one; it bristled with notabilities of the Italian art world and lined up all the Florentine aristocracy and social elite, besides the flower of the local foreign colony, with Americans and British in particular evidence. It is a long time since Florence

(*Continued on page 22*)



SETTING FOR VERDI'S NABUCCO.
Act II, designed by Pietro Aschieri for the production at the Teatro Comunale, Florence, during the Maggio Musicale.

Handel's Saul Staged in Scotland

GLASGOW.—A stage version of Handel's Saul was given by the opera class of the Scottish National Academy of Music under the conductorship of the principal, Dr. Gillies Whittaker, during the first week of May. The principals and acting chorus only were on the stage; the singing chorus being in the orchestra pit beside the instrumentalists. The casting, dressing, staging and performance were adequate. W. S.

London's Brahms Celebration Proves a Brilliant Success

Oxford and Cambridge, B.B.C. Orchestra and Prominent Soloists—Choral, Orchestral and Chamber Music—Boult Conducts—Covent Garden's Annual Ring—Leider and Melchior Score

By CÉSAR SAERCHINGER

LONDON.—The Brahms Centenary is in full flush in England, which is perhaps the greatest stronghold of the last German classic outside Germany itself. After intermittent Brahms celebrations throughout the season, London burst into its major effort on the composer's birthday, which fell on Sunday. On that day the universities of Oxford and Cambridge, after having done homage in their respective towns, came to London and united in a grand choral and orchestral concert in the Albert Hall. Oxford contributed its Bach Choir and its Orchestral Society, Cambridge its University Musical Society, and the combined vocal and instrumental forces were alternately conducted by Dr. Cyril Rootham (Cambridge) and Sir Hugh Allen (Oxford). Both, as it happens, are Brahms disciples, and so we had a fairly authentic Song of Destiny and German Requiem. Between the two, Bessie Rawlins, one of England's best fiddlers, played the violin concerto under Sir Hugh Allen.

ALL-BRAHMS CHAMBER SERIES

During the fortnight preceding the birthday, Londoners were able to hear the complete chamber works of Brahms, in eight concerts, from an all-English group of players headed by Harold Samuel, pianist. Out of twenty-five ensemble works the piano furnishes the backbone for no less than fourteen, and in these Mr. Samuel turned up trumps. Isolde Menges and her string quartet were worthy coadjutors, Miss Menges playing the violin sonatas herself. Frederick Thurston being one of the best clarinettists anywhere and Aubrey Brain a horn player worthy of his name, we had performances of the two clarinet sonatas, op. 120, the clarinet trio, op. 114, the clarinet quintet, opus 115, and the horn trio, opus 40, that would surely have borne comparison with those of the days of Mühlfeld and his friends.

The three string quartets, two string quintets, and string sextet were distinguished by beauty and sincere musicianship, and the piano quartets, brilliantly played, had a thrilling sequel in the piano quintet op. 34, which concluded the whole series. So exciting, in fact, that the audience, well behaved otherwise broke into applause between movements—which is ordinarily considered an unforgivable sin.

This artistic deed, taken as a whole, deserved better than it got in the way of attendance; but it only goes to show that Brahms' chamber music does not have the drawing power of Mozart's or Beethoven's today, when offered in large doses. It has many great moments; but its fundamental emotional appeal is not as impressive, despite its often superior sonority.

ORCHESTRAL CONCERT THE CLIMAX

The climax of these Brahms celebrations came with the three first concerts of the London Musical Festival organized by the B. B. C. (The remaining three, under

(*Continued on page 22*)

Westchester County Holds Ninth Fête

Huge Massed Chorus Led by Albert Stoessel in Program of Excellent Quality—Spalding Is Appreciated Soloist

By EDNA HORTON

WHITE PLAINS, N. Y.—Westchester County's ninth annual music festival on May 19, was an outstanding success. The combined choral societies of Westchester, representing twenty-seven communities, with organ, harps, brass and percussion instruments, made up an ensemble of 1,500, which, massed upon the huge stage extended out into the auditorium, made a colorful spectacle. An audience of about 3,500 filled the rest of the auditorium.

As representative of what a true American music festival can be, and as proof of what remarkable progress can be made in a short time by hard work, faith, vital interest and cooperation, Westchester may well be proud of its music festival. Albert Stoessel, the American conductor, was greatly appreciated for his excellent direction of the festival. The individual groups were conscientiously and capably trained under local conductors throughout the year, and then brought together for perfection of ensemble under Mr. Stoessel. The guest artist chosen for the occasion was also an American, the internationally known violinist, Albert Spalding.

CHORAL SINGING STIRS

The program was wisely selected, interesting and varied. It was evident that the choruses had not been rehearsing all during the year to put on a show in May, but that they had been singing for the joy they got out of it. As one business man aptly put it, "We go there for the relaxation it affords us." The important object of the organization—the stimulation of a live and widespread interest in music and the development of a native musical culture,—is thus attained.

The program opened with the Invocation of Orpheus from Peri's opera, Euridice (first performed in 1600), and Awake, Arise, A Voice Is Calling, a motet on the choral-melody of Nicolai, by the contemporary German, Georg Schumann. The entire chorus sang these, accompanied by organ, brass and percussion instruments. A thrilling climax was achieved in the motet, the chorus having tonal brilliance and resonance and a power that stirred the audience. Mr. Stoessel demonstrated in this, and in all the numbers that followed, his ability to get an immediate response from the chorus, precision of attack, good rhythm and tonal clarity.

MANY GROUPS REPRESENTED

There were four unaccompanied choruses, in which pitch was excellently maintained: a glee for mixed chorus by Robert DePearsall, a madrigal for five voices by Orlando Gibbons; Beethoven's rarely heard round, To Maezel, and a five-part madrigal by Knyvett-Stewart. The male chorus sang a number by Grieg-Andrews and Marshall Bartholomew's arrangement of an old sea chantey, Old Man Noah. The latter had to be repeated. A group of folk songs (English, Belgian, Hebrides and Scotch) in settings by Treharne, Robertson and Deems Taylor; a Welsh Chorale arranged by Daniel Protheroe and Handel's Largo were the other numbers sung by the entire chorus. Particularly well done was the Scotch number, Wi' a Hundred Pipers, which had to be repeated. The Contemporary Singers of White Plains, who won the highest number of points in the choral competition preceding the festival, contributed to the program a song by Arkhangelsky-Gorokhoff and an English madrigal by John Wilbye, directed by Caroline Beeson Fry.

Albert Spalding gave two groups of violin solos, the first including the classic composers, Veracini, Beethoven and Bach. The second group introduced more modern

(*Continued on page 18*)

Bloch's Quintet Performed in Glasgow

GLASGOW.—At an invitation recital given by the Active Society for the Propagation of Contemporary Music, on May 3, performances of the quintets for piano and strings by Ernest Bloch and Florent Schmitt, respectively, were given. A young Glasgow pianist, J. Wright Henderson, made a first appearance in the Bloch work. W. S.

THE MYSTIC REALM

Chapter II, I Smite My Blooming Lyre; Part I

(Third Installment)

By OSCAR HATCH HAWLEY

LATE one Sunday afternoon when I was hacking away on a study by Sebastian Lee, I heard some one come clattering up the stairs on a dead run, shouting as he came:

"Oh, Hawley! Hawley! Come quick! Come quick! Hurry!"

Before I could move from my chair, the door had burst open and Krafft fell headlong into the room, his face beaming with happiness and excitement. Rushing over to where I sat, he grabbed my bow-hand and began pumping it up and down.

"Congratulations, Hawley! Congratulations! Such luck! It's wonderful!"

"Calm yourself, Billy," I said as he continued to pump away. "Couldn't you come down to earth just long enough to let me in on the secret? Maybe I could get excited, too."

"Excited, I should say so!"

He stopped pumping, held me at arm's length a moment, then dropped my hand and shouted:

"Luck! Luck! Didn't you hear me? Get ready to burn a lot of candles to Saint Cecilia or whoever it is!"

"Yes, Billy," I answered indulgently, "I heard you the first time, but my telepathic outfit is out of working order today and so I am still in the dark as to the nature of the luck you seem to be so excited about."

"Luck? Yes. Say, listen. Hans Schugens' mother fell down yesterday and broke her leg."

An Ill Wind Wafts Opportunity

"Billy!"

I exploded the word in as shocked a voice as possible, for a broken leg did not seem to me any cause for merriment. Yet I could hardly keep my face straight—there was such incongruity between his shining countenance and his announcement.

"Aren't you ashamed to be so disgustingly happy over such a misfortune to a poor woman? Really, it would seem to me an occasion for a telegram of condolence and a bunch of flowers."

"Eyah. We already sent the telegram and four dollars to buy flowers. We quarteters chipped in a dollar apiece, including you; we were so tickled at your luck. But I clean forgot the other side of it. I just thought what a lucky guy you are and hurried down to tell you."

"Me?"

The ejaculation was whispered for my vocal cords were suddenly paralyzed; a flash of clairvoyance had revealed all that he was going to say, all that was going to happen in the next few hours—for Hans Schugens played in the Symphony Orchestra at the first stand of cellos along with my old teacher, Fricka. And when that thought crossed my mind, I also remembered what Fricka had said one day after listening to my rather successful battle with a Dotzauer double-stop etude:

"Purty goot, Hawley, purty goot. Keep it up und some day you play by me in de Symphony."

A prediction that had raised great hopes in my breast at the time, but which I had thought could not be fulfilled for several years at least. Yet here it was being thrust at me without warning, before I had time to prepare, before I felt equal to the task, before I was ready to accept. . . .

Old-Time Ambition Stirs

No, that was not quite so. I wanted to play in the Symphony more than anything else in the world and I knew I would grasp the opportunity any time the place was offered me. But I was only nineteen years old, had lost little of my bucolic outlook on life since coming from Springdale the year before, and still had the feeling that I might blow out the gas or be run over by the street cars if I were not careful. In my most ebullient moments I had not hoped for this great honor before I had attained voting age, yet I had the absolute conviction that I was as good as engaged at that very moment.

But I must not admit it, even to myself. I must have an alibi (in case of failure) and be able to say and almost to think that I had never expected to pass the test for the job. And so there kept running through my mind the thought:

"Get out, you devil! Get out and stay out! I know it isn't true. You are only stringing me so as to have a good laugh when I come to the scratch and fall down. Get out, I say!" I knew full well, all the time, that I was not going to fail.

Probably everyone has premonitions now and then, and therefore everyone should understand what was going on in my mind. But I doubt if anyone could vision all the other things that came crowding in there:

My father's admonition never to take up music as a profession. Musicians, he had said, did not stand very high in the social scale, even the best of them, and it was not a self-respecting job like school-teaching or farming. He had wrestled with the problem himself when a young man and about to marry, and he had never regretted giving up a professional life and continuing his music on an amateur basis.

Doubts Assail the Culprit

I knew just what he meant and wondered if I would ever be brought to the depth of degradation of Moe Stolka, formerly fourth horn player in the Symphony, now with one of the despised little German bands, passing the hat on street corners to get the wherewithal to keep body and soul (if any) together; playing in front of saloons for the drinks and being glad of the chance to feast on the free lunch that was every drinker's right—not even ashamed to be seen stuffing down pig's knuckles, rye bread, cheese, herring, salad, pickles—anything and everything in the way of food that the counter afforded, so that he might get through one more night without having to spend any money from the little horde cached in a dirty cloth that once had passed for a handkerchief. And I had heard many things worse than that—details of squalor, misery, and depravity that I had put resolutely out of my mind, for I could not bear to think that men of the Symphony who made such wonderful music could ever fall so low.

IN the third installment of Oscar Hatch Hawley's autobiographical musical novel, The Mystic Realm, which is published herewith, the author tells in amusing style how he accepted his first post as substitute cello player in the local symphony orchestra.

Previous installments of this work were devoted to his boyhood years, when he first learned the rudiments of music; to his employment as a printer in a distant city, and to his initiation into ensemble playing as a member of an amateur string quartet which met weekly at the home of an art-loving music dealer named Schmidt. One of the members of this quartet was Krafft, who at the opening of the present installment, bursts in upon the hero with an important announcement.—EDITOR'S NOTE.

Then, there was the conversation I had had one day with Aunt Chloe Stanborough, the quadroon relic of old Doctor Stanborough who, notwithstanding her Negro blood, had queened it in our village like a reigning princess. Old Doctor had brought her back from the war and had said that she was the daughter of a mighty planter in Georgia, had been educated in the North and, while technically a slave, had lived in the house of her father. She had been nurse to Old Doctor when he was stricken with typhoid fever and had brought him through an illness which at that time was fatal in about one hundred per cent of cases. For her devotion (and undoubtedly because of a great affection) he had married her and brought her home. Here she was accepted in the best society because of her beauty and wit and because Old Doctor was the nabob of the village—president of the bank, owner of the mill, county supervisor, and the most popular man in town.

Clairvoyant Aunt Chloe

After he died Aunt Chloe might have continued as society leader (she was greatly loved and respected), but something in her brain must have snapped, for she never again went out socially. She immured herself in the Stanborough mansion on East Hill, dressed in flowered calico, wore at all times a gay bandana handkerchief tightly bound around her head and let her two stalwart sons and three beautiful daughters do the social honors. Often she entertained lavishly for them, but she was never seen—having actually become a servant in her own home.

Atavistic recession, my father had called it; reversion to type, said Prof. Hughes of the Academy. She had not lost caste. People seemed to think just as much of her as ever, but she did not receive them when they came to call on her and soon she (as Mrs. Stanborough) had become legend—like the hoop snake and the unicorn. Before she knew it (and probably she never did know it) she was a voodoo priestess, performing weird incantations in a tightly curtained room of her house that no one was permitted to enter, holding communion with departed spirits, receiving information on the course of future events. For that reason we youngsters practically worshipped at her shrine, consulting her on all matters of love (or what we thought was love) and accepting her judgments as more infallible than those of the Pope of Rome.

Disastrous Effects of Melody

All of this and a great deal more was racing through my mind on account of the advice she had given me when I was about fifteen or sixteen. At that time I had had a terrific emotional upheaval because of a lassie, recently come from the big town, who had allowed me to take her home from church one Sunday night, only to cut me dead the next time I met her.

After giving me the usual advice to steer clear of all women until after I was twenty-five, Aunt Chloe had suddenly burst out with:

"See here, Ocky, what you all aim to do when you grow up?"

"Why, Auntie," I answered in surprise at this swift and complete change of subject, for I wanted to talk about my love affairs and had no interest whatever in my future; "why, Auntie, I hadn't thought much about it. That's a long ways ahead, isn't it?"

"Not too long for a boy that'll be gittin' through school in a year or two. You ought to get settled on somethin' pretty quick or you'll grow up to be one o' them worthless barber shop bums like Will Price."

Now, I liked Will Price, even if he was a "bum," for he played in the town band and was generally considered the best musician we had. So I replied rather spiritedly:

"We wouldn't have much of a band without Will Price. He can play any instrument in the band better than anyone else and he can always be depended on to take the place of any man who happens to be missing. That is" (and I tried to be casual instead of apologetic) "if he doesn't happen to be drunk. All the boys like him and so do I. I wish I could play as well as he does."

Warning Against Minstrelsy

"Ocky!" Aunt Chloe spoke in a shocked and scornful voice, "that's jes' what I ben afraid of ever since I saw you traipsin' around with that bunch of toughs and bums. Ain't yo' got no pride? 'Sociatin' with niggers an' no-'count white trash!"

(She was not as careful of her speech as she had been wont to be when she was "Mrs. Stanborough.")

"Niggers!" How had she dared use the expression when she, herself, had never made any pretense of being anything else?

"Oh, Aunt Chloe!" I ejaculated in astonishment, for I had never before heard her voice a derogatory opinion of any man or woman; "don't you think music is a good influence?"

"Good!" She jerked her head up and looked at me contemptuously; "is rattlesnakes good? Jes' look at what you got in that band: barbers, bartenders, niggers and loafers, not one of 'em worth thay salt, not a decent job in the whole kit and kaboodle of 'em, and no one hankerin' to git one. Ifen 'twasn't for music, all of 'em might amount to somethin'."

"Well, Aunt Chloe," I said sadly, for her words seemed terribly irrefutable and final, "I had thought some of going into music as a profession, but if you don't think——."

"No, I don't think!" she interrupted heatedly. "Music! A perfession!" The derision of her words and accent made me burn all over. "Music ain't no perfession. It's jes' a excuse to loaf. They ain't only three perfessions, and only one o' them is any good any more."

"Whatever do you mean, Aunt Chloe?"

"Jes' what I says. The perfessions is the law, the church an' medicine. The law ain't much account any more, they's so many scalawags got into it. The church never was much good, account of being run by half-wit sons o' quality folks. But medicine is still able to hold up its head an' look 'em in the eye. Got a few patent medicine fakers in it, to be sure, but mostly they's jes' men an' women who dies 'tendin' other sick people like Doctor Stanborough done."

She broke down and wept silently for a few minutes while I fidgeted around not knowing what to say or do. At last she dried her eyes on her calico apron and looking up, continued:

"Whyn't yo' do somethin' 'spectable, Ocky, like my sons is doin'? When they finish medical college, they'll come back here an' be an honor to their ol' daddy, won't they?"

We discussed the question of a profession for a long, long time and I left in a very dejected frame of mind, without a solution to my love troubles and with the feeling that another problem of much greater import had been thrust upon me for decision.

I Hesitate and Am Lost

A tenth of a second is not a very long period of time but I venture the assertion that that is about what a thought meter—if there were such a thing—would have registered while the foregoing psychic panorama unfolded before my inner vision.

Aunt Chloe's scorn at music as a profession came back to me with stunning force, but "to be or not to be" was a decision I had to make immediately. There was no time left for discussion or quibbling. For the past year (since I had been playing quartets with Krafft, Eberhardt and Schmidt) there had been a nebulous idea ranging around in my brain that some day I would be called upon to decide this momentous question. And all the time I had the feeling that it had been decided for me long ago—perhaps even as far back as my protoplasmic evolutionary stage—and that I had nothing to say or do about it.

(The conviction that one is merely an instrument of Destiny in the hands of resistless and implacable forces has been with me from early childhood and in crises involving my future has always rendered me nerveless and impotent.)

The Flesh Is Weak

"Me!" I had whispered the ejaculation.

"Sure, you," I heard Krafft answering. "Who else? Two or three others are going to try out, maybe, but we know they ain't got no show if you open up the tremolo stop and give 'em an ear full of tone juice from that old Mittenwald crate you are so fond of scraping on."

Then he went on to say that Schugens had left for his home in Newark that morning because he was an only child and his father was dead, that he probably would not be able to return before the end of the season, that Fricka had proposed me as a substitute, that we must be on hand at seven o'clock because trying out candidates might take half an hour off from the rehearsal and they couldn't afford to waste much time as so many important numbers were being prepared for the next concert.

"All right, Billy," I responded with as gloomy a voice as I could muster (considering the feeling of elation in my breast). "I'll do my best and hope I don't disappoint you."

I had not the least idea of disappointing him or anyone else, but I did feel terribly weak and wobbly, and mentioned that fact.

"Let's go down to Weygand's and surround a good steak and some fried onions," proposed Krafft; "you must knock that rehearsal for a homer tonight and a good porterhouse will buck you up wonderfully."

"Billy," I answered, brightening a little, "I believe that's just what I need. I haven't had a decent meal for the last week—not since I bought the Sitt concerto. We are paid on Mondays at the shop and I was planning on laying in a good feed tomorrow night, but I suppose I had better spend my money now and go without breakfast and dinner tomorrow."

"Never mind," he laughed; "I'll stake you tonight, and that's no pun either. You can buy me a steak some time—when you get rich from playing in the Symphony."

(To be continued)

Havana Hears Opera and Concert Events

Madam Butterfly Sung Under Baton of Ethel Leginska

HAVANA, Cuba.—Under the baton of Ethel Leginska, Puccini's Madam Butterfly has been presented twice under the auspices of the Philharmonic Orchestra of Havana. The first performance took place on May 5, and the second on May 9. The success was double (artistic and financial) for the house was packed on both occasions. The singers, Miss Morales, Miss Nunez, Mr. Perez and Mr. Marquez, as Butterfly, Suzuki, Pinkerton and Sharpless, respectively, all did well. Miss Leginska conducted with fire.

In a contest of Pro-Arte Musical, among the pupils of the guitarist Señora Nicola, the free scholarship was granted to Ofelia Valverde.

On May 7, a fine concert of the Academia Filarmonica Italiana was broadcast, directed by Maestro Cavalier Arturo Bovi and his wife the soprano Tina Farelli-Bovi. Among other selections they performed the last act of Puccini's La Bohème, with Miss Barroso, Mr. Miró, Mr. Llamazares and Mr. López. Maestro Bovi was at the piano. R. M. A.

Tschaikowsky and Verdi Operas Have Belated Vienna Premières

Slav Composer's Mazeppa Given in Concert Form—A Great Macbeth —Pfitzner's Cantata of the German Soul Friends of Music Offering—Vienna Acclaims Eminent "Refugees" from Germany—Szigeti Plays Modern Music

VIENNA.—Vienna has heard Tschaikowsky's historical opera Mazeppa for the first time. To the injustices of the cruel world belongs the treatment of Tschaikowsky's operas in Vienna. Last year Pique Dame was excavated and produced with fine voices including Hermann Völker, but with total lack of understanding as to where the tragedy and the drama of the masterpiece lie. Eugen Onegin was missing for ages, and those Viennese who went to hear it, when a provincial Czecho-Slovak company came for a visit some time ago, had the disappointment of their lives. Now Mazeppa is introduced—in concert form! Something should be done to prevent such ridicule of music dramas.

This is not a first offence. Berlioz's Damnation of Faust was treated in the same way, with Mephistopheles in full dress and Marguerite in an evening gown. In any case, the opera of the nineteenth century is losing prestige in the eyes and ears of modern youth, who find its pathos ridiculous. Depriving the opera of its only weapon, the "show" and leaving it to defend itself against ridicule with merely bare music (which certainly cannot compare with concert music in pure quality) is cruelty.

Not only was this an abuse of the opera, but also an unwise step on the part of the young ambitious conductor, Herr Kassowitz, who chose a young, newly formed orchestra and a mediocre ensemble of singers with the exception of Herbert Weiss in the title role. He evidently counted on the interest of the public in the novelty and thus on covering a part of his expenses. This was bought at too great a price. The audience does not easily forgive boredom.

MACBETH WINS SUCCESS

Of another sort was the latest novelty in the State Opera—Verdi's Macbeth, composed in 1847—but now heard for the first time in Vienna. One after another, obscure Verdi operas are dusted off and brought out for the Viennese public, and not one of them has failed. The public has learned to appreciate the anticipations of those explosions of genius, which occurred in Verdi's last three works, Aida, Otello and Falstaff, and has been schooled to shut its ears or smile condescendingly on banalities. It is remarkable that banalities were originally Verdi's successes, and daring ventures his failures. Therefore, the fact that Macbeth failed originally was a pretty certain sign that the work would succeed now.

Its daring experiments are indeed many. The almost masterful *fugato* accompanying the battle in the last scene brings the orchestra to the foreground as was never done in Italian opera before. So engrossed is Verdi in his contrapuntal idea that even the words of powerful dramatic significance, when Macduff tells Macbeth that he was not born but cut out of his mother's womb, the pronouncement of Macbeth's fate is lost in the general turmoil. This victory of the orchestra over the voice is significant even if it is a dramatic blunder.

A GREAT IMPERSONATION

Verdi's Macbeth has two immensely powerful roles, those of Macbeth and Lady Macbeth. Vocally, the feminine one is particularly exacting. Giving the title role to Herr Jerger is hitting the nail on the head. In no other role, with the possible exception of the Flying Dutchman, has this great artist a greater chance. Every turn of his head serves to characterize the personality of the ambitious monomaniac. The nuances of his voice leave nothing unexplained—a unique portrayal.

Entrusting Frau Rünger with Lady Macbeth is in accordance with the policy of the State Opera, which for some reason insists on assigning to this sweet, rich contralto voice the most uncanny roles. On one occasion this artist plays the old countess in Pique Dame, again Kundry in Parsifal. To do her justice, one must say that she always puts her whole powers (which are extensive) into making presentable a role which hardly suits her. She has been most fortunate in solving this problem as Lady Macbeth. One noticed great vocal effort, though often the strain was such that intonation was sorely affected. The two big arias in the first and second acts were decidedly off pitch in the high registers, but the mad scene was thrilling. Frau Rünger's dramatic conception of Macbeth's sardonic wife was superb.

Dr. Wallerstein solved the problems of stage technic with his usual skill. The weakest spot was, as usual, the ballet. The witches made a ring-around-the-rosy about their cauldron to the tune of a naive little um-pah-pah waltz composed by Verdi for the Parisian version. Many authorities insist that Hecate never figured in Shakespeare's Macbeth, that she was added by someone for display. In the opera, however, she is decidedly in place, especially in the striking interpretation of Herr Zimmerman, who specializes in character roles.

PFITZNER'S BIG CANTATA

The last concert of the Friends of Music Society's season under the leadership of Oswald Kabasta, was the performance of Von Deutscher Seele, a cantata by Hans Pfitzner. Whereas Pfitzner's operas tend to seem interminable because they lack the theatrical element, this shortcoming becomes an asset in oratorios and cantatas. The peculiarities of his harmonies and modulations and the intense earnestness throughout remind one strongly of Hugo Wolf.

The Philharmonic played two classical Viennese programs, one of them consisting of Beethoven's first and Bruckner's fifth symphonies under Otto Klemperer. This conductor, who reaped his first triumph in Vienna last season, is enjoying (together with Bruno Walter) the demonstrative ovations of the Viennese, which mean: "Never mind being thrown out of Germany. There is still a city where music stands above political and racial hatred." . . . The other program, embracing Mozart, Brahms, and Beethoven, was led by Dr. Böhm of Hamburg, whose permanent stay in Vienna may now be determined by his successes here.

SZIGETI, THE SUPREME

Among the few tardy soloists of the dying season, Josef Szigeti was supreme. Not in a large auditorium this time, but in the intimate atmosphere of the modest chamber music hall of the Musikverein Building, this aristocratic violin virtuoso devoted himself exclusively to works composed in the last fifteen years—Bloch, Debussy, Kadosa, Achron, and Prokofieff. The contact with the audience was perfect, so that the artist scored every one of his numerous musical and virtuosic points. All the works on the program except the Debussy sonata are either dedicated to him or had been given their premières by him. ANATOL RAPOPORT.

Westminster Choir to Hold Talbott Festival, June 8-10

PRINCETON, N. J.—The Talbott Festival, held annually by the Westminster Choir School of Princeton, will take place on June 8, 9 and 10. The festival is named in honor of Mrs. H. E. Talbott of Dayton, O., whose generosity has made possible the choir's semi-annual tours in many states and the European tour of 1929.

This year's schedule includes performances of the Bach B minor Mass on Thursday and Friday in Princeton University Chapel. On Saturday morning, Fred Eastman's The Tinker is to be presented by the department of educational dramatics, under the direction of Rhea B. Williamson, Murray-Dodge Hall; the afternoon brings a concert by Westminster Choirs, past, present and future in Alexander Hall, to be followed by a festival program at Palmer Stadium by the Westminster Choir School, Princeton Choirs and guest choirs under Westminster leadership. There will also be luncheons, banquets and other social events, and business meetings of various groups of the organization.

Dr. John Finley Williamson, founder and president of Westminster Choir School and conductor of the Westminster Choir, is the festival conductor. Both performances of the B minor Mass are to be under his baton, as well as the culminating concert at the Palmer Stadium. The festival chorus includes the Westminster Choir, the Westminster Chapel Choir, the Princeton Choirs and guest choirs under Westminster leadership.

P.

Scala Experiments in Modern Stage Design for Old Operas

MILAN.—One scarcely associates experimentation in modern stage decoration with La Scala Opera and the inveterate traditionalism with which this name is conjured. Few attempts have thus far been made along this line, either at La Scala or in other Italian opera houses, since they have not proved popular with the masses, and the managements have not conceived it their duty to conduct unpopular missionary work in the scenographic field.

During the Toscanini *régime*, La Scala mounted a Tristan with the decidedly modernist *décors* of Adolphe Appia, and later Stravinsky's Nightingale with some highly fantastic settings of Nicolai Benois, who also designed the scenes for Petrushka, while the Royal Opera limited its audacity to the sets of Ettore Prampolini for a ballet of Casavola. And that is all. The public accepted willingly only the ballet designs, because they were more decorative and less advance guard in conception.

COMPETITION IN SCENIC FIELD

For this reason the contest organized this season by the Scala management for a new set of modern *décors* for Aida aroused much interest among the old *habitués*, although not through any desire to be converted to the new ideas, since, on the contrary, ridicule and skepticism were the prevailing notes heard in their comments when the several hundred sketches and models were placed on exhibition in the foyer prior to the jury's award. And these were not quieted with the publication of the award, inasmuch as all seven of the prize-winning scenes proved distinct departures from the realism customary here, though none were radical in point of synthesis or volumetric conception.

Three of the settings (reproduced here) may be rated typical of the series; the first two are by a young student in architecture, Alessandro Pasquali, the third is by the painters Grigioni and Panni. All three were modified to conciliate their styles, and to adapt them to the requirements of the Scala stage. In the first (Temple of Vulcan), a double row of huge red columns is illuminated from below by fourteen altar lights, and from above by a vague lunar glow creating a mystic atmosphere. This and the similar settings were generally liked, somewhat less the second (Triumphal Scene), of which the illustration is self-explanatory. The third (Nile Scene), more schematic, met with a mixed response. All in all, the management's initiative is worthy of encouragement, whatever may be the final verdict on the artistic results of the present attempt.

RAYMOND HALL.

Providence Clubs Offer Final Seasonal Events

Edwin Orlando Swain Heard in Delightful Recital

PROVIDENCE, R. I.—With the waning season, several clubs have given noteworthy closing programs. Foremost among these was that of Edwin Orlando Swain, baritone, at the Chaminade Club. Mr. Swain's work is always of fine quality. Clearness of diction, expressiveness in delineating songs, perfect intonation are his. He delighted the large audience, singing extra songs after each group.

President's Day of the Chopin Club brought a large audience to the Providence Plantations Club to hear the program given by three artists. Emma Beldan, soprano, made a pleasing impression in Vissi d'Arte; J. Thomas McQuaid, pianist, finely interpreted the Ballade in F minor; and Agnes Coutanche Burke displayed a dramatic voice of tonal beauty in her selections. An unexpected addition to the program was offered by Barre-Hill, baritone, formerly with the Chicago Civic Opera, who delivered a group of songs with true operatic fervor.

UNIVERSITY SINGERS APPEAR

The University Glee Club (Berrick Schloss, director) gave its final concert of the season at Memorial Hall. The program was of a high order of excellence, the club singing with much spirit, fine diction and finish. Royal Dadmun was the assisting artist. His resonant voice and artistic singing were warmly applauded, and he had to give five extra numbers.

A concert was presented at the Providence Art Club by Putnam Aldrich, harpsichord and Louis Speyer, oboe and oboe d'amore. The program was distinguished by vitality, clear technic and live interpretations.

The second of her costume recitals for young people was sung by Alice Bradlee Pooler at Froebel Hall. Always scintillant in interpretation, she made her songs live.

A piano recital was played at the Rhode Island School of Design by Elza Vladimiroona Bursch and Margaret Hall, in connection with the Community Art Project.

Under the auspices of the Germanic Society of Rhode Island, a two-piano recital was offered by Rose and Charlotte Presel. These recitalists gave an artistic performance of their numbers, several of which were arranged by Miss Presel.

Lillian Migliori was heard in a début piano recital at the Plantations Club auditorium, achieving success in the playing of her program, which showed facile technic and warmth of tone.

James Gray performed a varied program of piano music in the Plantations Club auditorium. Of many-sided excellence, he played Bach, Haydn, Beethoven, Schumann, Chopin, Debussy, Dohnányi and Albeniz pieces in highly enjoyable manner.

B. N. D.

Menuhin Sails for Europe

Yehudi Menuhin, accompanied by his father and mother and his two little sisters, sailed May 19 on the SS. Paris. The twenty-fourth and last engagement of the young violinist's American season was in San Francisco, Cal., with the San Francisco Symphony Orchestra under Alfred Hertz, when Yehudi played in a single evening the Beethoven, Bach and the Mozart seventh concerti. On May 31 he is playing his last engagement of the current season at the Salle Pleyel, Paris. This occasion will mark the first performance of the Elgar concerto in France, with Sir Edward Elgar coming from London especially to conduct Yehudi's performance with the Paris Symphony Orchestra. This will be the first time Sir Edward has conducted in France. Following this concert, Yehudi again goes into retirement for five months at the Menuhin summer home at Ville d'Avray, a suburb of Paris.

SETTINGS FOR A RECENT PRODUCTION OF AIDA AT LA SCALA.

The first and second settings, for the Temple of Vulcan and the Triumphal Scene, were designed by Alessandro Pasquali; the third, which represents the Nile Scene, by F. Grigioni and A. Panni.

Cleveland May Concerts Offer Widely Diversified Programs

Promenade Series of Orchestra, Directed by Ringwall, Presents Capable Soloists

CLEVELAND, O.—As far as Cleveland's musical life is concerned there seems to be no lessening of interest in excellent offerings for all tastes and preferences. Utmost in importance to this reviewer is the series of Promenade Concerts by the Cleveland Orchestra under the guidance of Rudolph Ringwall, who, during the winter season of twenty-five Twilight Concerts, showed considerable ingenuity in program building. During the twelve May Promenade Concerts, Conductor Ringwall displayed this faculty in a pronounced degree and has provided musical fare of diversified calibre for his enthusiastic followers. Beethoven's seventh symphony, Dvorák's New World, Tschaikowsky's fifth have been given in their entirety; of tone poems we have heard Liszt's Preludes, Debussy's Afternoon of a Faun and Sibelius' Finlandia, besides Grieg's Peer Gynt Suite, Massenet's Scènes Pittoresques and Gretry-Mottl's Cephale et Procris.

SOLOISTS WITH ORCHESTRA

When Erni Valasek, young violinist, appeared during this series to perform the Bruch G minor concerto with the maturity and profoundness of a virtuoso, a capacity audience, the first of the summer season, was deeply impressed and aroused to enthusiasm. Erni chose encores from the classics: Bach's Sarabande and Gavotte from a violin suite and a Paganini Etude, both unaccompanied.

Other soloists heard at these concerts included Victor de Gomez in the Saint-Saëns cello concerto; Denoe Leedy in the Liszt A major piano concerto; two Mozart Arias sung by Elizabeth Stoeckler; the Bach concerto for two violins performed by Paul Gershman, assistant concertmaster of the orchestra and Samuel Salkin; and the Cleveland Spiritual Singers under the direction of Luther King.

Among the overtures we have heard are Humperdinck's Hänsel and Gretel, Weber's Oberon, Beethoven's Egmont, Glinka's Russlan and Ludmilla, Wolf-Ferrari's Secret of Suzanne and Chabrier's Gwendoline.

CIVIC CONCERTS PLANNED

An invitation has been extended to Erno Rapee to conduct the Cleveland Orchestra in a gala civic concert whose purpose is to provide funds to be distributed by the mayor's recreation committee for its public entertainments this summer. The huge seating capacity of Public Hall should attract at least 14,000 listeners. An extravagant program has been arranged, the second half of which is to be all-Wagner, with the choral coöperation of the United German Singers, under J. Arthur Nusser. The Cleveland composer and pianist, William A. Becker, who has limited his public activities in latter years to such an extent that the youngest crop of music students has never heard him, will be at the piano to perform his own piano concerto. Beethoven's fifth symphony is to open the program.

Albert Riemenschneider, director of Baldwin Wallace Conservatory of Music, is presenting advanced students at his home in piano and organ recitals.

At the final meeting of the Women's Music Teachers Association, the following officers were unanimously elected: president, Mrs. Charles Schneider; vice-president, Grace Probert; corresponding secretary, Louise Perley Iseman; recording secretary, Rose Habermann Widder; treasurer, Edna Howard.—R. H. W.

Grand Rapids Orchestra Ends Active Season

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra (Karl Wecker, conductor,) recently ended a season which comprised five pairs of programs and one single concert in the organization's regular local subscription series, besides a dedicatory concert at the Civic Auditorium in January; a program in Mt. Pleasant, Mich.; and a complimentary concert for the North Central Music Supervisors' Conference which met here in April.

Assisting artists have been Percy Grainger, Mrs. Augusta Rasch Hake, Eugene Phillips, Ossip Gabrilowitsch and Mrs. Peter Kleynenberg, pianists; Arthur Hartmann and Dorotha Powers, violinists; Lucia Altoonjian and Marjorie McClung, sopranos. Leo Sowerby was guest conductor for the last program of the season, which took place on May 6 in the Civic Auditorium. This edifice, which contains a large auditorium seating 5,500 and two smaller halls, numerous committee rooms and exhibition foyers, will probably be the permanent home of the Grand Rapids Symphony Orchestra. Plans for 1933-34 include an artist concert course to be given in connection with the usual orchestra series. W.

Haensel & Jones to Manage Emma Redell

Emma Redell, soprano, has signed a contract which brings her under the management of Haensel and Jones. Mme. Redell, whom Senator Borah called "America's Ambassador of Culture to Russia" when she accepted this past winter the Soviet Government's first official invitation to any American operatic or concert artist to sing in the U.S.S.R., is a native of Washington, D. C. The soprano studied here and abroad, made her début at the former Royal Opera House of Altenburg, Germany, and during the four years that followed appeared throughout Germany. She was a soprano of the Chicago Civic Opera Company from 1930 until it disbanded in 1932. On May 16 Mme. Redell sang in Washington, D. C., at a welcome-home luncheon given by the District of Columbia Federation of Women's Clubs in the Mayflower Hotel.

Nimura Appearing in Europe

Yeichi Nimura, American-Japanese dancer, who is returning to America next season, is now fulfilling engagements on the Riviera with his partner, Lisan Kay, whom he brought with him from America. Following this they will go to Switzerland.

Last summer Nimura was invited to the International Dance Congress in England, where he taught. Afterward he appeared in recitals in England, proceeding from there to Paris where his local début resulted in sixteen consecutive recitals. He has given twenty-five recitals in the French capital within three months. The dancer recently returned from a tour of Poland, where he gave two programs in Warsaw—one at the Opera, the other at the Filharmonja—as well as making appearances in Ludz, Poznan, Lemburg, Riga, Krakow and other cities. In the fall, Nimura and his partner return to Poland and will appear in the Balkan States. They also are booked for Scandinavia, Holland, Belgium and Italy. Next spring Mr. Nimura will appear in Japan, coming to America by way of the West Coast.

Long Island Symphony Orchestra Heard

FLUSHING, N. Y.—George J. Wetzel recently conducted the Long Island Symphony Orchestra spring concert in the high school auditorium. His program contained eight works by composers ranging from Mendelssohn to Wagner. The steady improvement noted in previous concerts was maintained, and excerpts from Grieg's Peer Gynt suite, and the prelude to Die Meistersinger were presented with marked ability. Gloria Perkins, ten-year-old pupil of Louis Persinger, played the Symphonie Espagnole (Lalo) with expression and vibrant tone, also giving a brilliant performance of Wieniawski's Polonaise. Bradford Colton, said to be but fourteen years old, played the Grieg piano concerto, to an excellent accompaniment by the orchestra. He displayed poise and authority in his interpretation.

R. W. F.

Achron, Heifetz Associate, to Give Concerts

Isidor Achron, pianist, has terminated his long association with Jascha Heifetz to continue his musical pursuits alone. Mr. Achron will devote the summer to arranging programs for a series of concerts to be given in the fall and winter. He may also play joint recitals here and abroad with his brother, Joseph, violinist, and composer of Hebrew Melody and other works.

Born in Russia, Mr. Achron studied music at the Petrograd Conservatory. His piano instructors included Annette Essipoff and Alexander Doubasoff, the latter a pupil of Rubinstein. Achron also studied composition with Anatole Liadoff. J. Heifetz, also a student at Petrograd Conservatory, was twelve years old when he joined with Achron. They played together five years in Russia until Heifetz decided to come to the United States in 1917. Achron continued his music career in Europe. In 1923 he came to America and rejoined Heifetz, with whom he has continued for the last ten years, their concert tours during this period including three trips around the world.

Queena Mario for Hollywood Bowl

Queena Mario, soprano of the Metropolitan Opera Company, has been engaged for the third consecutive season to sing at the Hollywood Bowl, July 21. Mme. Mario will also appear at two of a series of five concerts that are being given at Buck Hill Falls, Pa., during the summer under the direction of Wilfred Pelletier. In addition she will give two operatic concerts at Southampton, N. Y., singing portions of Manon and The Secret of Suzanne in costume with the assistance of a baritone. Next winter Mme. Mario begins her eleventh season at the Metropolitan. She will also tour in concert.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

MAY		
May (all month)	Florence	Maggio Musicale Fiorentino.
May 1—June 10	London	Covent Garden Opera Season
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 12 onwards	Hamburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)
May 20—June 2	Basel	Beethoven Festival (Felix Weingartner and Hans Münch, Conductors).
JUNE		
Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—2	Basel	Beethoven Festival (Weingartner)
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival
June 24—July 2*	Paris	French Music Week
JULY		
To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England).	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival
AUGUST		
Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales).	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song
SEPTEMBER-OCTOBER		
To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England).	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival
October 26—27	Sheffield (England).	Sheffield Musical Festival

* These events are not repeated under the following month headings.

Ohio Federation of Music Clubs Holds Convention in Cincinnati

CINCINNATI, O.—Combining attendance at the May Music Festival with its 1933 state convention, the 250 clubs in the Ohio Federation of Music Clubs sent delegates and officers to Cincinnati to represent seventy of the more active clubs. Mrs. John A. Hoffmann, first vice-president, reported a 100 per cent. subscription in the name of Edgar Stillman-Kelley, to the MacDowell Silver Anniversary Fund for the Peterborough (N. H.) Colony.

Mrs. William C. Graham, president of the Women's Music Club of Columbus, told about the success of the endowed music alcove of the public library in her city, which now contains more than 11,481 books and musical works.

In her presidential address Mrs. Stillman-Kelley stated that there were 20,000 members in Ohio and more than 500,000 members in the National Federation of Music Clubs. After completion of the business meeting the group had luncheon and then attended the May Festival.

Nearly 100 children from all parts of Ohio entered the junior contest, the prizes being seats at the May Festival and gold pins.

LUNCHEON FOR FESTIVAL SOLOISTS

The gala event of the convention was the luncheon in honor of the May Festival soloists, and at which Herbert Witherspoon, director of the Cincinnati Conservatory of Music, gave the address. 480 members and guests attended, with Mrs. Stillman-Kelley presiding. The luncheon had been preceded by a concert in the Gibson Roof Garden at which the various Cincinnati clubs participated. The climax of this musical program was the Clifton Music Club Chorus' singing of Charles Wakefield Cadman's new cantata for women's voices, Dawn in the Wood.

Mrs. Hoffmann and Mrs. Adolf Hahn, state treasurer, assisted by a large committee of local club members, were in charge of all arrangements for the convention.

M. D.

Ed Perkins Signs Russian Dancers

Ed Perkins, American concert impresario, has signed Asaf and Sulamith Messerer, Russian dancers of the Moscow Grand Theatre, for a tour of the principal cities of the United States, beginning next December in New York. The Messerers, brother and sister, belong to the younger generation of the Russian Ballet. Asaf was born in 1905, and after studying with M. Gorsky, became featured dancer at the Moscow Grand Theatre while still in his early twenties. Sulamith *première ballerina* at the same theatre, is a pupil of Tikhomiroff and Mme. Leontieff. The two recently appeared at the Théâtre des Champs Elysées, Paris, and the Kurfurstendamm Theatre, Berlin.

MacDowell Club Auditions

The MacDowell Club of New York City will hold auditions for young artists again this fall. The object of these hearings is to provide opportunities for young performers to give public performances in the metropolis. Those contestants whose work is adjudged to show outstanding merit will be presented in individual recital programs at the MacDowell Club without expense to the contestants. Pianists, violinists, cellists, singers, and chamber music organizations are eligible. Contestants are not to be over thirty years of age and are required to be able to give an entire recital program from memory. Instrumentalists must also include at least one concerto in their repertoire. Full particulars may be obtained by addressing the MacDowell Club, 166 East Seventy-third Street, New York, N. Y.

Musicians Sail

Among those sailing on the SS. Paris May 19, were Maria Kurenko, Russian coloratura soprano, and Paul Kochanski and Yehudi Menuhin, violinists.

Colette D'Arville, French opera singer, sailed from New York May 13, on the SS. Rex.

Sevitzky Praises Coöperation Received in Concerts Abroad

Leader of Philadelphia String Simfonietta Returns from Guest Conductorial Tour in Europe

Fabien Sevitzky, founder and conductor of the Philadelphia String Simfonietta and guest conductor with major symphony orchestras abroad, recently returned from his second European tour. Mr. Sevitzky speaks in the highest terms of the coöperation given him during his guest appearance with the Berlin Philharmonic Orchestra in the German capital.

"The government, the management and the orchestra itself," said Mr. Sevitzky, "all joined to offer me every courtesy. Everything went as smoothly as possible, and the musicians themselves volunteered additional rehearsal time in order to make me feel more comfortable. I conducted two concerts, one of which consisted of an all-Beethoven program, with the seventh symphony and the piano concerto with Frederick Lamond as soloist; the other comprised Weber's Euryanthe overture, Ravel's Daphnis and Chloe, Tschaikowsky's fifth symphony and two new American compositions—the fugue for strings by Arkady Dubensky and Sinfonietta by Edward Burlingame Hill. Both programs were splendidly received by press and public."

(Photo by Rembrandt Studios, Inc.)
FABIEN SEVITZKY

FRENCH APPLAUD TSCHAIKOWSKY

In Paris, where Mr. Sevitzky repeated the success of his Berlin appearances, his programs were somewhat different, varied by such works as Mozart's Eine Kleine Nachtmusik and the Brahms Variations.

"I was particularly gratified," he remarked, "at the tremendous enthusiasm of the audience after the fifth symphony of Tschaikowsky. That composer is not one of the favorites of the French concert-goers, and the work had not been played there for a long time."

Mr. Sevitzky was the only foreign conductor engaged for the Beethoven Cycle in Berlin and has been reëngaged for next season. S.

New Chamber Orchestra Gives British and American Concert

A program of British and American music was presented by the New Chamber Orchestra (Bernard Herrmann, conductor), at the New School of Social Research on May 17. The assisting artists with the ensemble included Percy Grainger, Vladimir Dukelsky, Robert Russell Bennett, Irwin Heilner and Jerome Moross, composers, who were heard as pianists in their own works, and George Rasley, tenor.

The concert was opened with Purcell's little-known overture to The Gordian Knot Untied, a slight though delightful work in the style of Lully. Two atmospheric interludes from Elgar's Falstaff followed (the sections entitled He Was Page to the Duke of Norfolk and Gloucestershire—Shallow's Orchard), music of delicate charm, vividly suggesting the Elizabethan locale of Shakespeare's play. Fiona McCleary's Elegy, a brief and poignant orchestral composition employing antique modes, was given its first New York hearing.

Mr. Grainger was warmly applauded as pianist in his passacaglia, Green Bushes, which elaborates an old English folk dance theme with contagious zest and mastery of scoring. Mr. Bennett's Charleston Rhapsody, was presented in a new version, with the composer at the piano, the brilliant, bizarre, syncopated work arousing enthusiasm. Mr. Dukelsky was especially feted when he played the piano part in his Ballade (first given by the Boston Chamber Symphony last season under Nicolas Slonimsky, but since revised by the composer). The work, a sophisticated and somewhat cerebral composition on modern Gallic models, still lacks any real individuality. It rather wearied the listener by its eclectic character and undue length, though written with skill and originality.

Six works had their premières on this occasion. The *scherzo* from Philip James' Kammersymphonie held interest because of its original harmonic plan, alternating between major and minor in chordal sequence. Three songs by Mr. Heilner (Canthara, Love Song, and K. McB.), sung with praiseworthy skill by Mr. Rasley, proved further specimens of this young composer's unique style, which often captures a mood by means of procedures not strictly musical. Henry Cowell's Reel, a lively and exhilaratingly scored version of a simple tune, proved so popular that it was repeated. The fugue from Charles Ives' fourth symphony, one of the most substantial items heard, based on a contrapuntal treatment of early New England hymn tunes, impressed by its dignity and strength. A prelude to Anathema, the play by Andreiev, by Mr. Herrmann, was a cryptically inflected work which imitated the Schönberg idiom, but at times permitted a wry sort of lyricism to obtrude. A Ballet by Jerome Moross, in five sections (in which the composer has written in what the program notes described as "tonal blocks") showed a clever use of unusual instrumental effects.

A word should be said for the work of the ensemble, which, though not invariably impeccable in details of its playing, gave highly creditable versions of the difficult scores. Mr. Herrmann conducted throughout with much energy, and a broad command of rhythmical lines often elusive.

R. M. K.

Second Long Island Music Festival

FLUSHING, N. Y.—The New York Federation of Music Clubs (Etta Hamilton Morris, president), sponsored the second festival of the Long Island section (Herbert S. Sammond, president). Three programs were given in the Flushing High School, with choral contests, orchestral numbers, violin, piano and vocal soloists. The May 12 contest was won by the Huntington Bel Canto Club, with the Jackson Heights Chorale second, and seven organizations competing. Ruth Stickney-Moeller, violinist and Solomon Pimsleur, pianist-composer, were the soloists.

The junior program on May 13 featured piano, violin, vocal and cello soloists: June Collings, Walter Kob, Mary Collins, Marion Goodnow and Betsy R. Rich. The gifted youngsters showed ability in their respective spheres, the Crescendo Club of Jamaica furnishing original compositions by their own members. A toy symphony and junior choir were presented, and combined choirs finished the program.

The final evening, May 13, brought choral contests, soloists and orchestral numbers. Five choral societies competed, the prize going to the North Shore Choral (Norman Hollett, conductor); the Huntington and Jamaica societies were second and third. The Long Island Symphony Orchestra (George J. Wetzel, director) played Pomp and Circumstance (Elgar), a ballet suite (Luigini) and collaborated in the choral finale, Hail, Bright Abode (Wagner). The vigor and precision of their performance won warm applause; the percussion players did especially well, and Mr. Wetzel deserves much credit. Augusta Tollefsen played piano pieces by modern composers, of which Saint-Saëns' Appassionata was outstanding. She added Prokofieff's graceful Prelude as encore. John Corigliano, violinist, scored with pieces by Bach, Schubert and Moszkowski. His tone and technic were effective and there was continued applause between items. F. W. R.

Houston Throng Stirred by Excellent Aida Performance

Dreda Aves, Joseph Wetzel, Della Samoiloff and Maria Palleria Win Plaudits—Vittorio Verse the Able Conductor

HOUSTON, TEX.—A capacity audience at the City Auditorium on May 8 heard the third offering of the Houston Civic Opera Association (sponsored by Mrs. John Wesley Graham, president of the company), when a well staged performance of Aida was given with Della Samoiloff, of the Chicago Civic Opera Company in the title role; Dreda Aves, formerly of the Metropolitan Opera, Amneris; Joseph Wetzel, Philadelphia and Municipal Opera, St. Louis, Radames; William McAllister (Houston), Egyptian King; Maria Palleria, (Dallas), High Priestess; Mellourne Watson (Houston), Ethiopian King; E. G. Roundtree (Houston), High Priest; and George Holiman (Galveston), Messenger. The conductor was Vittorio Verse, and the opera accompanist, Aina Dalstrom. Others in the cast were Werner Lenert (Brenham), Irving Nathan (Beaumont). Patric Wilson (Galveston), Joseph F. Meyer, Jr. (Houston), John Goodyear (Houston), and Elaine Arnold (Milan, Italy). The chorus and dancers were under the direction of Hallie R. Pritchard and Vivian Pardonner.

The honor guests of the occasion were Governor Miriam A. Ferguson and her husband former Governor James E. Ferguson, Mayor Oscar Holcombe (Houston), Mayor Emmet Fletcher (Beaumont), Mayor Jack Pearce (Galveston), and L. E. Snavely, state chairman of the Century of Progress commission.

Miss Samoiloff's voice is notable for its range and power; her lower tones have eloquence and there is a brilliance in her upper notes. She is a woman of magnificent stage presence, an added attribute which caused her conception of Aida to be received with acclamation.

Miss Aves has an extraordinary voice, capable of expressing warmth and color. She enthralled her listeners with the purity of her tone production, her fine phrasing and her mastery of the art of acting. Miss Palleria, a clear-toned High Priestess, was in fine voice and delivered an authoritative version of the part. Mr. Wetzel has a beautiful tenor voice, mellow, powerful and sings in the pure *bel canto* style. He also possesses a good stage presence, and an understanding of histrionics which enabled him to sustain the role of Radames splendidly from beginning to end. Mr. Roundtree made a dignified High Priest, giving evidence that his past training was of the best. Mr. McAllister, the Egyptian King, and Mr. Holiman, the Messenger, were both equal to the demands of the music and acting.

Mr. Verse, making his conductorial début in Houston, held his forces together with authority. He brought complete unity to the orchestra, principals and the large ensemble. The dancers, under the direction of Hallie R. Pritchard and Vivian Pardonner, were delightful, and the choruses and ensembles added to the beauty and artistry of the opera. Having worked for months on their parts, all the local participants gave unstintingly of themselves to make this production of the Houston Civic Opera Association a success.

A thoughtful onlooker knows that the opera system is being revised, making room for many smaller companies, and Mrs. Graham is one of the hardest workers in this new field. She and her company have given three grand operas in Houston and she is planning to take the Houston Civic Opera Association to the Century of Progress Exposition in Chicago, where a production of Aida is to represent Texas on Texas Day.

K. B. M.

Début Made by Columbus Civic Opera Forces

COLUMBUS, O.—Amateur grand opera on an enormous scale has become an impressive reality in this city. In three performances of Bizet's Carmen the new and marvelously organized Columbus Civic Opera Association successfully staged the most stupendous amateur show the city has ever known. This locally colossal achievement must be chiefly credited to Marta Wittkowska and her husband, Arlington H. Mallery, who came to Columbus last fall with the ambition to produce opera. Their success in soliciting the best talent of the city, and in conciliating many rival factions from various schools, colleges, private music and dance studios and clubs, was in itself a remarkable feat of tact and organization.

The performances, given on May 6, 12 and 13, took place at Memorial Hall, where the abnormally wide stage was cleverly adapted for the occasion with ornamental wings to house the large chorus and other extensions making footlights and a prompter's hood possible.

The cast was supported by a chorus of more than 200, excellently trained by Herbert Huffman and his assistants. The ballet groups, directed by William R. Detwiler and Jorg Fasting, represented six different schools of the dance and numbered over fifty dancers. The singing and dancing were accompanied by a sixty-piece symphony orchestra conducted by Eugene J. Weigel of Ohio State University and by Wilbur Crist, of Capital University, who was assistant conductor in off-stage ensembles.

LARGE CAST APPLAUDED

The various major and minor roles were sung by the following: Carmen, Marta Wittkowska; Don José, Harold Voelker; Escamillo, Maj. Herbert Wall and Harold A. Imhoff; Micaela, Lillian Sharp Rollins, Norma Carothers and Grace Gill Knierim; Zuniga, Ellis E. Snyder; Morales, Arthur E. Shannon; Frasquita, Myrtle Keith, Betty Dando and Mary Osburn; Mercedes, Helen Kolterman, Sara Jane Gilligan and Dorothy Neil Hupfel; Manuelita, Sara Jane Gilligan; El Dancairo, Jack C. Cotton and Benjamin B. Bennett; Remendado, Harold E. Matthews and Ranolds S. Dupler; Lillas Pastia, M. S. Lake and C. O. Petch. This list shows how many aspirants to operatic glory had their moments in the limelight.

All three performances were well attended and enthusiastically received and applauded. The scenic effects designed by Guy Brown Wiser, the gorgeous costuming and the splendid lighting effects, left nothing to be desired. The opera was given in English with but few cuts.

This huge undertaking was sponsored by the Columbus branch of the American Association of University Women and the Columbus Chamber of Commerce, along with the coöperation and support of fifteen big college, university and club organizations.

Projects for the future include Verdi's Aida and Il Trovatore, Saint-Saëns' Samson and Delilah, and even Wagner's Die Walküre. H. G. D.

Joseph F. Wagner Performs American Scores

BOSTON.—The Boston Civic Symphony Orchestra (Joseph F. Wagner, conductor), recently gave a concert at Jordan Hall with Marie Murray, contralto, as assisting artist. Schubert-Kelley's romantic overture, op. 34 was offered for the first time in Boston, and the other numbers were Beethoven's symphony in D, Massenet's Scenes Pittoresques and Elgar's Sea Pictures, a cycle of five songs for contralto and orchestra.

It is the policy of Mr. Wagner to present at least one American composition on each of this orchestra's programs, and composers are encouraged to submit their scores. In the past eight seasons he has conducted the Boston Civic Symphony in twenty-six performances of works by American composers. This list includes Paul H. Allen's symphony (Pilgrim) in D, Cadman's Thunderbird suite, Chadwick's overture Melpomene; La Belle Dame sans Merci, the overture, In Doremy, and Scarecrow Sketches, all by Converse; Four Character Pieces after Omar Khayyam (Foote), intermezzo from Cleopatra's Night (Hadley), To an Unknown Soldier (Hoppin), La Rumba (Maganini), the overture to Durochka (McLain), the conductor's own Sinfonietta American; and first performances of Repper's Silver Shadows and Mr. Wagner's rhapsody for clarinet, piano and strings, In Memoriam, and Divertissement. B.

Solution of Pay Conferences Between Bowl Orchestra and Management Seen

Grace Moore and Nina Koshetz Most Recent Soloists Engaged—E. Robert Schmitz Opens Lecture Series

LOS ANGELES.—No one well informed is really apprehensive concerning the conferences between the Hollywood Bowl management and the local musicians' union regarding the 1933 pay arrangement for the outdoor concert season. These deadlocks seem to be not only part of our international and national life, but they are also becoming part of our artistic affairs. Manager Tindall was instructed by the board of directors to propose a thirty per cent. wage cut. The orchestra offered a ten per cent. deficit guarantee such as it shouldered last summer. Very likely a compromise will be reached. The management may not make as heavy a cut or the members of the Los Angeles Philharmonic Orchestra may augment the underwriting. Either party needs the other too much. The Bowl Association must provide its contracted conductors with a first-class orchestra, and the orchestra prefers playing in the Bowl for eight weeks to giving a beer-garden series entirely at its own risk. Of course, the Los Angeles Philharmonic Orchestra personnel is loath to accept a *de facto* cut, lest they must accord a similar accommodation to George Leslie Smith, manager of the winter season.

In the meantime Grace Moore has been added to the list of soloists, as has been another soprano, Nina Koshetz, who is spending the summer here. She will sing in the concert production of Eugene Onegin under Dr. Artur Rodzinski, who leads the last eight programs during the second half of August. Molinari opens on July 4, directing two weeks in all, every Tuesday, Thursday, Friday and Saturday. Then follows Gabrilowitsch for the same length and after him Harty leading six programs.

Richard Lert and family have established their summer camp here. He too is being mentioned as guest-leader. A singing newcomer at the Bowl will be Jeannette Vreeland. Queena Mario is returning for the third summer in succession; and Richard Crooks has been reëngaged. Gabrilowitsch is to play (the piano, of course) as well as wield the baton.

RECITAL PROGRAMS PRESENTED

This has been a light week for the reviewer. E. Robert Schmitz delivered the first of three programs announced as "commented recitals." That is to say, the brainy French-American keyboard artist made almost as much "chin music" as he performed *musique pour le piano*. Generally speaking—although he spoke somewhat specifically—the verbal message of his recital was concerned with drawing a parallel between music and the fine arts. He also drew designs in the air with one hand, while the other traced melodic forms on the instrument. Repertorically the evening offered items by Couperin, Scarlatti, Schumann, Chopin, Ravel, Whithorne, Debussy, de Falla, Miaskowsky and Bach. The event took place at the home of Mrs. Phillip Zobelein and found a keenly interested audience.

Those spending an evening at the Philharmonic Auditorium as guests of the Woman's Lyric Club had an enjoyable time. Prof. J. B. Poulin, veteran choral *maestro*, produced lovely results, and he was given eager support by Mrs. M. Hennion Robinson, the accompanist, and the chorus. Resident composers were generously represented with songs by Mona Wood, Elinor Remick Warren and Mrs. Robinson. Tudor Williams, Los Angeles basso, was a cordially appreciated soloist. Elise Baxter, a flutist living here, charmed with an obbligato in a Lily Strickland selection. Sybil Seaman shared honors as Mr. Williams' accompanist.

MEMORIALS TO VICTOR HERBERT

Victor Herbert was twice remembered in the past seven days. In Santa Monica the Bay Cities Music Association delighted two audiences with a double performance of Naughty Marietta. It was an instance of splendid team work between Arthur Kachel, who was production manager and Frank Darling, officiating before the orchestra in many chorus rehearsals until the performance. Mrs. Josef Zuckerman, although hardly recovered from a severe operation, has been the guiding spirit of the association for years, and once more gave the kind of service which cannot be measured in words. The cast consisted of John Westervelt, Harold Sprenger, Harry Scougall, Mart Bushnell, Charles Renaud, Eddie Spencer, Walter Durst, Rachel Boswell, Eloise Rawitzer, Betty Boswell, Marguerite Merlin, Elsie Leach, Margaret Goetz, Dorothy Westervelt, Percy Hill, Sid Cohen, Norman Davidson and John Hughes.

The Ernest Belcher Ballet furnished the terpsichorean details.

Another Herbert presentation ushered in the calendar week when the operetta, The Only Girl, was introduced locally. The "young lady," of course, is no longer as youthful as in the heyday of her popular sire, but she proved a personable female, metaphorically speaking. Actually there did come into sight and sound quite a number of feminine personages who showed qualities proving them eligible for the title role in private and professional life.

In fact, the performance, which unlike the one in Santa Monica, was entirely professional, found a good deal of friendly approval. The audience included a large contingent from Hollywood, and film people are rather used to pulchritude and stage deportment. The producers, Messrs. Heidecker and Matlock, hence could record a successful première both as to attendance and appreciation. John Cameron made good disposition as stage manager. Herbert L. Heidecker and Mischa Gegna handled the music appealingly, the latter revealing tell-tale cello tone in the off-stage theme soli. Roland Woodruff's dance creations, too, must be mentioned. They had individual touch. Needless to say Charlotte Lansing as "the" only girl and Guy Robertson, now working at Paramount, but likewise known on Broadway, carried off principal honors. Woodruff also had one of the comic leads, with Jack Sheehan and Dick Powell extremely funny as the other two happily married. Marianne Mabee, young Los Angeles soprano, who is rapidly forging ahead in the light opera field, likewise was a favorite. All in all it was an "excursion" into light opera which might well warrant plans for a summer season. Prices being reasonable, Los Angeles might well respond. B. D. U.

Trovatore Opens Associated Operatic Artists Series

A series of performances with a bi-weekly change of bill was opened by the Associated Operatic Artists (F. Cola Santo, general director), in the Forrest Theatre, New York, on May 15. Trovatore was the opera heard during the first half of the week, with two alternate casts, with Rigoletto scheduled for Thursday and Friday evenings, Hänsel and Gretel (in English) for Wednesday and Saturday matinees, and Cavalleria Rusticana and Pagliacci for Saturday evening.

The opening cast presented Marguerite Ringo as Leonora; Grace Angelau as Azucena; Pasquale Ferrara as Manrico; Rocco Pandiscio as Di Luna; Amund Sjovik as Ferrando; Maud Webber as Inez; Guido Giandana as Ruiz and Pietro Montalto as a Gypsy. Robert Cann conducted the opening performance.

Although hampered by none too accurate and flexible an orchestra, various principal singers showed evident sincerity and succeeded in rousing their listeners to enthusiasm with their work in solo and concerted numbers. The impersonation of Miss Angelau, the Azucena, was convincingly acted and sung with appealing quality of voice and good tone production. Miss Ringo, who has been heard in operatic theatres in Italy, sang the part of Leonora with authority, coupled with histrionic dignity and vocal prowess. Mr. Ferrara was a resonant-voiced and vigorous Manrico, and Mr. Pandiscio a dignified and vocally creditable Di Luna.

The Opera Chorus Guild, of which Albert Deichler is director, served as chorus. Incidental dances were given by Anna Naila and her ballet. Artists of the Magda Dahl Opera Company also coöperated in the ensembles. The staging, under Luigi Raybaud's direction, suffered from old-fashioned settings and imperfect lighting. R. M. K.

Burns Cantata, The Jolly Beggars, to Be Staged in London

Robert Burns' masterpiece, The Jolly Beggars, is to be restaged at the Scala Theatre, London, on October 31. The music was rewritten with new material and orchestrated by M. Wood Hill of New York. This will be the first time that the work has been given in London since Henry Bishop conducted the performance at Covent Garden in 1818. In a sense it is a première because, at the third performance in Banff, Can., in 1930, Mrs. Hill put back into the score two important songs previously omitted by Editor Thompson of Edinburgh because he considered them too improper for the polite society of that day.

Burns wrote the cantata about the year 1785. He carried it about in manuscript form several years, giving a copy to his friend Masterton, who was often his companion at Poosie—Nancy's Tavern described in the cantata. In fact, this masterpiece was not even included in the collection of Dr. Curie in 1801 because of its racy contents, and Thompson himself, several years later forced to include it because of the high encomiums of Carlyle and Goethe, omitted the questionable material.

It is not generally known that Burns wrote his most beautiful poetry at the request of Thompson, whose ambition it was to preserve the delightful airs of Scotland. Haydn and Beethoven were also commissioned to write accompaniments for these collections and took their fees, which Burns refused to accept. Henry Bishop, in constructing the musical form, followed the fad of the day in imitating an old Italian opera.

This composer has endeavored to make the work *all Burns*, adding new material and orchestration and using only instruments of the period. Little of Bishop is left in the score. The new overture which Mrs. Hill has constructed is in the style of Bach's Peasant Cantata, the airs chosen all associated historically or romantically with the poet. It ends with the very song he wrote on the night described: O! Willie brewed a peck o' maut. The Jolly Beggars was presented in Banff three times and broadcast throughout this country and Canada.

(Photo by Underwood & Underwood)

M. WOOD HILL

Marion Lorraine in Auspicious Début Recital

Marion Lorraine, young soprano, appeared in début recital at Steinway Hall, New York, May 15, with Romano Romani as accompanist. Her varied program included songs in Italian, French, German and English, and the composers represented were Giuseppe Sarti, Paisiello, Respighi, Sibella, Debussy, Rhéne-Baton, Fourdrain, Wagner, Wolf, Strauss, Franz, Quilter, Andre Kostelanetz, Harry A. Matthews, Harold Davidson, Tod Galloway and Edward German.

Miss Lorraine won warm approval from a distinguished and numerous audience for the intelligent use of her lyrical voice, of pleasing quality. The youthful singer has an engaging personality. She was at her best in the German numbers, although the English section was also capably managed. Mr. Romani was of inestimable assistance at the piano. M. S.

Juilliard Summer School Offers Survey of Music

A survey of music has been added to the music education department of the Juilliard Summer School, New York. Howard Brockway will conduct the course, which includes a study of the materials and structural aspects of music as a means of developing intelligent habits of listening to and understanding music. The course has been planned not only for students and teachers, but also for those with no previous knowledge of music. Mr. Brockway is a member of the faculty of the theory department at the Institute of Musical Art and the Juilliard Summer School and is also a composer. Seventy-three courses in music and music education are in the curriculum of the Juilliard Summer School, whose session runs from July 10 to August 18.

Daughter of Lea Luboshutz a Bride

PHILADELPHIA.—Irene Goldowsky, daughter of Lea Luboshutz, violinist and member of the faculty of Curtis Institute of Music, was married on May 16 to Walter L. Wolf in the chapel of the Rodeph Sholom Temple. Rabbi Wolsey performed the ceremony. Josef Hofmann played the wedding march. A reception at the home of Mme. Luboshutz in Cynwyd followed. The couple sailed for Europe May 20 on the SS. Conte Grande. After a two months' stay there they will return to their residence at Hopeland, Elkins Park, Pa.

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Graduates of the course will be authorized to use ***Technicola,*** exclusively in their teaching and studying.

"Mr. Lang played with beauty of tone and good rhythm, his style had individuality, his color effects were delightfully made."—*New York Sun.*

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Creative Music Education Plan Follows Trend of Modern Thought

Dr. Frederick Schlieder, Eminent Exponent, States that Encouraging Progress Is Shown in the Development of This Work

Dr. Frederick Schlieder, exponent of the principles of creative music, whose tenth season of summer intensive courses will be given this season in New York, Chicago, Oakland, Cal., and Denver, Colo., recently discussed the progress being made in his field of education.

"Creative music education and the results obtained therefrom are wholly in agreement with the trend of education toward creative expression through the formative release of accumulated knowledge. In music, the desire for expressional freedom is even more keenly felt. This desire is no doubt accentuated by the discouragements experienced in striving for a mastery of a technic sufficient for the performance of a coveted repertoire without a satisfying emotional reaction. Especially is this discouragement true in the case of children. In them, play and free expression arising from legitimate impulses are foremost. Present methods check the activity of the feelings. Music in its true state is the rhythmic, melodic and harmonic play of the feelings. Music should not be limited to uninspirational reading lessons made audible with unsteady hands upon an instrument for which the child-mind is musically unprepared.

RADICAL CHANGES IN MODERN STUDY

"Fortunately, the study and practice of music—as music—is undergoing radical changes. Every musician of vision is contributing his or her share in the support of these changes. These changes are evolving from a cleared understanding of the laws of rhythm and harmony as basic creative principles. The advantage of this understanding is made apparent in a more direct application of these laws in the training of the mind and feelings in their relation to creative and technical expression.

"A knowledge of these basic laws of music and the manner in which the mind and feelings react to them is the vital necessity in musical instruction today. No music teacher worthy of the name whose services to the public will express the dynism of the artist, and therefore in demand, can afford the lack of this knowledge and the inspirational teaching it evokes."

(Photo by Amir-Khan.)

DR. FREDERICK SCHLIEDER

As a further substantiation of the value of Creative Teaching Methods, Dr. Schlieder has kept a full schedule, both winter and summer. A concrete illustration is the fact that because of the increased number of pupils in his classes at the Philadelphia Conservatory of Music, it has been necessary for Dr. Schlieder to devote an extra full day to that institution this season. L.

Denver Hears Contemporary American Music

Civic Orchestra Concludes Series—State Teachers Meet

DENVER, COLO.—One of the most interesting events of the year was the concert of twentieth century American music given by the Denver chapter of Pro Musica. The concerto for piano, clarinet and string quartet by Roy Harris, which has been heard in public only once or twice before, received close attention from a large and discriminating audience. Elmer Schoettle played the piano part with fine understanding of its ultra-modern tendencies and coped successfully with its technical demands. Deems Taylor's rhapsody, Portrait of a Lady, for ten orchestral instruments and piano, opened the program auspiciously, while a beautiful Elegy for string quartet by Horace Tureman held the centre of the program. Songs by Charles Martin Loeffler, Louis Gruenberg and Charles E. Ives, were finely interpreted by Jane Ballantyne, contralto and Forrest Fishel, tenor.

The sixth and last concert of the season by the Civic Symphony Orchestra (Horace Tureman, conductor) was made especially notable by the assistance of Dr. John Erskine, pianist and president of the Juilliard School of Music, who played César Franck's Symphonic Variations with the orchestra. The rest of the program consisted of Dvorák's From the New World Symphony and the overture to Lalo's Le Roi d'Ys.

TEACHERS HOLD CONVENTION

The Colorado State Music Teachers' Association held its twelfth annual convention at the Brown Palace Hotel in Denver. Besides the usual business routine there were many instructive lectures, several fine recitals and a concert consisting of works by Colorado composers. The highlight of the convention was a speech by Dr. Erskine at the City Auditorium, which was well attended. Newly elected officers are Andrew Riggs, president; J. F. Chadwick, vice-president; Arthur L. Knott, secretary and treasurer. G. S.

Mrs. Belmont Elected to Metropolitan Opera Board

Mrs. Augustus Belmont, who was elected to the board of directors of the Metropolitan Opera Company on May 18, is the first woman member of that body. Four other new directors named at the same time were Cornelius N. Bliss, Myron C. Taylor, Robert S. Brewster and Allen Wardwell. Otto H. Kahn was also reëlected to a directorship. R. Fulton Cutting and Edward T. Stotesbury resigned from the board, giving as their reason inability to attend the meetings regularly. Mr. Cutting lives in Buffalo, N. Y., Mr. Stotesbury in Philadelphia.

Mrs. Belmont, who is chairman of the "adopt-a-family" campaign, was formerly Eleanor Robson of the stage. At the recent Metropolitan Opera Ball she took the part of Empress Eugenie.

South American Cities to Hear Caroline Thomas

Caroline Thomas, American violinist, will soon leave New York for South America, where she will fulfill concert engagements in Buenos Aires and Rio de Janeiro. Miss Thomas began her professional career as soloist for the late John Philip Sousa's band, touring with the organization in over 100 cities of this country. Later she gave recitals in a number of the larger centres and was assisting artist with several American symphony orchestras. Miss Thomas next spent an entire season appearing in South America, Trinidad and the West Indies, and in the spring of 1932 was engaged for her first tour of Europe. Her transatlantic début was in recital in Vienna, which resulted in an immediate engagement to play as soloist with the Philharmonic Orchestra of Budapest. Her itinerary also included recitals in Berlin, The Hague and London. The violinist has been invited to make a second European tour, with recitals and orchestra appearances.

Philadelphia Conservatory of Music Commencement

PHILADELPHIA.—The Philadelphia Conservatory of Music (Mrs. Hendrik Ezerman, managing director) held its final concert and commencement exercises in Witherspoon Hall on May 15, with the hall filled to capacity and over one hundred people turned away.

The first movements of the following concertos were played with assurance and skill: Mozart's in B flat by Annette Fishman with the piano arrangement of the orchestra score arranged by Eugene List; Beethoven's in C minor by Eugene List, with the piano arrangement of the orchestral score by Edith Ulmer; that of Saint-Saëns in B minor for violin by Helen Weisz, with the orchestral score adapted for piano by Sylvia Noble.

Piano soli by Schumann, Pick-Mangiagalli and Ravel were well performed by Hugh White, Gordon Grosvenor and Edith Ulmer. Rakastava, op. 14 (andante con moto, allegretto, andantino) was presented by the conservatory string orchestra splendidly conducted by Boris Koutzen. Danse Sacree for harp and orchestra by Debussy was played by Louise Zehring as soloist, with the string orchestra accompanying. Katherine V. Lippincott gave an excellent performance of variations for piano by Paul Nordoff. The conservatory choral class under the direction of Dr. Frederick W. Schlieder sang Six Love Songs by Brahms, with a piano four hand accompaniment played by Mary Isaac and Sylvia Noble. Miss Noble followed this with a good execution of Burlesque by Strauss, with the piano arrangement of the orchestral score by Katherine V. Lippincott.

The commencement exercises were conducted by Dr. Olga Samaroff who presented diplomas and conferred degrees as follows: teachers' certificates for piano, to Ethel R. Augustin, Mabel Y. P. Forsythe, Helen M. Franklin, Helen H. Kirk, Reba Perry, Dorothy E. Tyson and Hugh W. White; for violin, William M. Bless Jr., and Helen Weisz; degree of master of music, Sister Mary Immaculate, of the Order of the Immaculate Heart of Mary; bachelors of music, Kathryn D. Abel, Helen E. Foley, Vernon A. Hammond, Charlotte F. Horn, Helen M. Rowley, Helen G. Stees, Clarence E. Stiles, Edith C. Ulmer and Hugh W. White. M. M. C.

Marguerite Hawkins' Spring Engagements

Recent engagements of Marguerite Hawkins, soprano, have included appearances as soloist for the Orpheus Male Glee Club, Flushing, N. Y. (for the fourth time); the New York Browning Society at the Waldorf-Astoria, New York (third time); and the Rubinstein Club at the same hotel, presenting songs by Pauline Winslow with the composer at the piano. Miss Hawkins also has been heard in an entire French program at the James Monroe High School, New York; as soloist for Easter performances of The Messiah and Gounod's Redemption at the Presbyterian Church, Pleasantville, N. Y. (return engagement); at the home of Alma Gluck Zimbalist for the Fine Arts Department of the New York Federated Clubs; and as soloist in an opera program in the Great Hall of the College of the City of New York, and at Zion Episcopal Church, Douglaston, N. Y.

Pauline Haggard Back in New York

Pauline Haggard, mezzo-soprano and pianist, whose Songs at the Piano are frequently featured over the NBC network, has returned to New York after a Middle West tour. She is appearing over National Broadcasting Company stations in the Morning Parade, Revolving Stage and Week-end Revue.

Miss Haggard, related to the late novelist, H. Rider Haggard, was a piano pupil of M. Boguslawski. She gave her first public recital at the age of thirteen, and the intervening years have brought her wide experience in concert, varied by interludes of theatrical appearances. In the latter field, she first introduced a few songs with her piano programs, playing her own accompaniment. In 1926 she made her début over the air.

Frank Murch Conducts Orchestra

TORONTO, CAN.—Frank Murch (whose brother Edward was until recently solo soprano at Grace Church, New York), conducted the orchestra of ninety players at Massey Hall, May 2, in the Toronto Conservatory concert. They played the overture to Oberon (Weber). Mr. Murch comes of a musical family, for his mother, Louise Tandy Murch, is a prominent vocal teacher.

Mr. Murch is to be director of music at Muskoka Camp this summer. T.

Hunter College Choir Gives Concert

On May 18 the choir of Hunter College, New York (Lois Horton, president) was heard in concert in the college chapel. Verna Osborne was soprano soloist. Three units constitute the ensemble, each group appearing singly and combining in a massed chorus. The young voices gave part-songs and glees with characteristic ardor, Lillian Hillsum, Georgiana Meduna and Anna Golder singing solos. Miss Osborne's offerings constituted an important phase of the program, which was heard by a large audience. F. W. R.

Marguerite and Frances Morgan in New York

Marguerite and Frances Morgan, pianist and violinist of the Morgan Trio, are in New York for several weeks, having returned from Paris to make arrangements for appearances in the United States next season. Engagements abroad prevented Virginia Morgan, harpist of the trio, from making the trip with her sisters.

ELSA HILGER
Cellist

MARIA HILGER
Violinist

GRETA HILGER
Pianist

Concert Engagements the Season of 1932-33 Have Included:

PHILADELPHIA, Pa. ..... July 13th
Soloists with the Philadelphia Orchestra in the Triple Concerto of Beethoven for violin, cello and piano solo. Dr. Henry Hadley conducting.

CHAUTAUQUA, N. Y. ..... August 13 (second appearance)
Soloists with the Chautauqua Symphony Orchestra in the Triple Concerto of Beethoven, with George Barrere conducting.

DALLAS, Pa. ... October 7 (third appearance)

WILKES-BARRE, Pa. ..... October 8 (third appearance)

PHILADELPHIA, Pa. ..... November 13 (second appearance)
Elsa Hilger soloist with the Pennsylvania Symphony Orchestra in the Dvorak Cello Concerto, Dr. Hadley conducting.

NEW YORK CITY ..... November 15
Musicians' Club, Waldorf-Astoria Hotel (second appearance)
Premiere of Henry Hadley's Trio, op. 132 composed for the Hilger Trio.

NEW YORK CITY ..... November 20
Soloists with the Manhattan Symphony Orchestra in the Triple Concerto of Beethoven.

PATERSON, N. J. ..... November 22
Women's Club.

NEW YORK CITY ..... December 4
Pleides Club (second appearance).

MEADVILLE, Pa. ..... December 11
Allegheny College.

EMMITSBURG, Md. ..... December 12 (fifth appearance)

NEW ROCHELLE, N. Y. ..... December 25

FREEHOLD, N. J. ..... January 27 (fifth appearance)
Cecilian Music Club, 50th Anniversary.

PRINCETON, N. J. ..... February 5
Princeton University.

NEW YORK CITY ..... February 12
Elsa Hilger, Soloist with Manhattan Symphony Concert in the Dvorak Cello Concerto (second appearance).

NEW YORK CITY ..... February 14
Soloist with Rubinstein Club, Waldorf-Astoria.

WEST ORANGE, N. J. ..... February 19
Rock Springs Country Club.

BROOKLYN, N. Y. ..... February 20
Women's Club.

MIAMI, Fla. ..... February 28
Mana-Zucca Music Club.

NEWARK, N. J. ..... March 20
Elsa Hilger recital, Concert Series of Newark Music Foundation.

KENNWOOD, N. Y. ..... March 23 (seventh appearance)

ALBANY, N. Y. ..... March 24 (third appearance)

NEW YORK CITY ..... April 2
Educational Alliance.

HARRISBURG, Pa. ..... April 20
Soloists with the Harrisburg Symphony Orchestra in the Triple Concerto of Beethoven, George Raudenbush conducting.

NAPERVILLE, Ill. ..... April 21
North Central College.

DUBUQUE, Iowa, April 24 (fifth appearance)

ATCHISON, Kan. ..... April 26 (fourth appearance)

EMPORIA, Kan. ..... April 27
Concert at All-State Music Festival at Kansas State Teachers College.

LEAVENWORTH, Kan. ..... May 7 (fourth appearance)

LAWRENCE, Kan. ..... May 12
Concert on University of Kansas Concert Course and Music Festival Series.

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Syracuse University Orchestra Concludes Its Concert Series

Six Programs Financially Successful—Bonelli, Lewis and Gabrilowitsch Appear

SYRACUSE, N. Y.—The University Orchestra of Syracuse University (Andre Polah, conductor) gave the last in a series of six concerts on April 26. The program included César Franck's symphony in D minor, Saint-Saëns' fourth concerto, with Ethel Newcomb as soloist, and Death and Transfiguration by Strauss. It is remarkable that a college orchestra could play in first-class fashion six such programs in one year. The student auxiliary of over 100 students sold enough season tickets to make a financial success of the series.

GRADUATE RECITALS BEGUN

On April 28 the College of Fine Arts of Syracuse University opened a series of twelve senior and graduate recitals with a senior recital by Paula Miller, organist and Caspar Loadwick, tenor.

On May 2 Vladimir Shavitch presented a celebrity concert at which Richard Bonelli, baritone, Ossip Gabrilowitsch, pianist, and Mary Lewis, soprano, appeared. This concert drew a packed house.

George Mulfinger of the piano faculty at the College of Fine Arts and his wife Elizabeth Mulfinger, a graduate of the college, gave an enjoyable piano recital, May 3, before a large and appreciative audience.

CHORUS SINGS MENDELSSOHN WORK

The University Chorus of 225 voices (Howard Lyman, director) gave Mendelssohn's Hymn of Praise and the Easter scene from Cavalleria Rusticana on April 20. A capacity audience greeted this organization, one of the best at the university, and Dr. Lyman had cause to be pleased by the splendid singing of his chorus.

Three recitals by candidates for the degree of Master of Music deserve special mention among the fine recitals at the College of Fine Arts. Dorothy Hubbard, soprano, gave an exacting program of songs in Italian, German and English on April 30, proving herself an artist in voice, style and interpretation. Her German group of seven songs opening with three songs of Schumann's Dichterliebe and closing with Schubert's Gretchen am Spinnrade, was particularly well done. On May 9 Charlotte Morse, organist, played a brilliant program. Opening with the Passacaglia and Fugue by Bach, and continuing with Reubke's sonata in C minor she closed with a transcription of Wagner's Liebestod and the Toccata di Concerto by Lemare. She revealed an exceptional technic and musicianship, and was recalled again and again. Mildred Oakes, coloratura soprano, appeared on May 12. Her program contained only two coloratura numbers, as she wished to display her ability in Lieder and classic songs as well as the more showy type of vocalism. Her voice is of lovely quality, her concepts artistic, and she has a winning stage presence. Flowers and recalls were hers after each of her five groups.

Except for the senior recitals at the college (which offer three or four events each week), the music season in Syracuse is over and will not resume until the opening of the university's summer session on July 5. Then for six weeks the city will again enjoy numerous music programs. H. L. B.

Grand Rapids Orchestra Concludes Season

Sowerby Is Guest Conductor of His Works

GRAND RAPIDS, MICH.—The Grand Rapids Symphony Orchestra under the leadership of Karl Wecker, gave its sixth and last program of the season in the Civic Auditorium, before an audience of 4,000 persons. Marjorie McClung, soprano, a gifted local singer, was the soloist. Leo Sowerby, Grand Rapids composer, living and working in Chicago, was the guest conductor for three of his own compositions.

The Olivet College Symphony Orchestra (Pedro Paz conductor), and the Park Westminster Vested Choristers (C. Harold Einecke, director), gave a concert at Park Congregational Church, assisted by Mary Skurkay Einecke, soprano. This is the orchestra's tenth annual visit to this city.

The St. Cecilia Society presented Leonid Hambro, talented boy pianist, in a recital of classical compositions. Sarah M. Fox was chairman of a program by the St. Cecilia Evening Club, given by Mrs. Paul Kempter, contralto; Ben Leavenworth, tenor; Betty Wilkinson and Howard Cress, violinists; Elizabeth Baxter and Melba Spinney, pianists; Margaret Nicholson, cellist; Mrs. R. A. Dorman and Lourena Davis Straubel, accompanists. A Schubert program, with Miss Spinney chairman, was given by Mrs. H. W. Garrett, contralto; Andrew Sessink, tenor; Alberta Winterhalter, violinist; Augusta Rasch Hake, Mrs. Guy Halliday, Mrs. Otto Wood, and Anna Schulte, pianists; and Miss Schulte and Anita VanderVoort, accompanists. Karl Andersch told of the life of Schubert.

OPERA PROGRAM PRESENTED

An Opera Evening was given by Muriel Beebe Smith, reader; Aurora Lundahl, soprano; Dorothy Marsman, contralto; Lynn Clark, baritone; Wilma Anderson and Sadie Spoelstra, pianists; Mrs. Gerald Williams, Virginia Martineau, and Richard Johnson, accompanists. Mrs. Hugh Blacklock was the chairman. Mrs. Joseph Katsma arranged a Spanish program, given by Mrs. Allen G. Miller, Olga Prange and Mrs. William McMeen, sopranos; Mrs. Milo DeVries, Karl Andersch, Eugene Phillips, pianists; Dorothy Pelck McGraw and Maria Lund Royce, accompanists.

Officers elected at the annual meeting of the Grand Rapids Music Teachers' Association were Harold Bishop, president; Mr. Andersch, first vice-president; Mrs. Hake, second vice-president; Mrs. Florence Gregory, recording secretary; Harold Tower, corresponding secretary; William Van Gemert, treasurer; Marcia Hudson and Mrs. Bertha Nolton, directors. H. B. R.

Paris Brevities

PARIS.—Three sonatas by John Pezell, 17th century composer, known as "fife player to the city of Leipsic," were played recently in Brussels. The pieces, called Musique de Tours, are scored for two trumpets and three trombones.

Statistics show that 3,074 performances of Wagner's operas have been given at the Vienna Opera.

A new society, La Musique pour Tous has been founded in Paris to develop musical education in France by means of popular concerts.

Felix Weingartner directed Liszt's Christus at Belgrade.

Marie-Laure, actress of the Comedie-Francaise, has retired after sixty-two years of theatrical work.

Cole Porter, American composer of musical hits, has written an operetta, Nymph Errant, based on John Laver's book of that name. The operetta will open in Manchester, England, in August and be put on in London in September.

Suite Japonaise, for violin and piano, Cinq Danses, for piano, and Cinq Melodies, for voice and piano, by Marcel Raby, had their first audition at a recent concert given by the Cercle Musical de Paris.

Byzantine Music Published in France

PARIS.—The Edition de l'Oiseau-Lyre, having launched the twelve volumes comprising the complete works of François Couperin (Louise B. M. Dyer, editor), announces the following volumes: Trésor de Musique Byzantine, a collection of songs of the zenith of the Byzantine epoch, collected and transcribed from Middle Age manuscripts by Egon Wellesz; and two sonatas by John Blow, edited by W. Gillies Whittaker. I. S.

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GEORGES MIQUELLE

Miquelle Soloist with Gerhart String Ensemble

Georges Miquelle was cello soloist with the Gerhart String Ensemble (Russell Gerhart, conductor) in the Saint-Saëns concerto in Altoona, Pa., on May 4. Mr. Miquelle, who is first cellist of the Detroit Symphony Orchestra, has had an active season. Recent engagements in Detroit included an appearance in the Brahms E minor sonata, with Ossip Gabrilowitsch taking the piano part, at one of the chamber music concerts at the Women's Club. Mr. Miquelle played the Brahms double concerto and the Haydn concerto this season with the Detroit Symphony Orchestra under Gabrilowitsch; and he was conductor and soloist at one of the "pop" concerts of the orchestra, presenting modern works by local composers.

Following the concert in Altoona, Mr. Miquelle went back to Detroit to fulfill engagements with the Harmony Society there. The cellist is returning to Chautauqua, N. Y., for the summer months, where he will be heard both as soloist with the orchestra and as a member of the Mischakoff String Quartet. He also teaches at Chautauqua.

Hall Johnson Tells the History and the Ideals of His Choir

Negro Leader of Eminent Chorus Conceived Idea While Playing in an Orchestra

It was Hall Johnson who clipped the wings of God's chillun' and sent them runnin' on their own good feet back to the beauties of their traditional Negro folk melodies. "And isn't it time?" he asks. He would have the songs of his people haunted still by the centuries of tradition which have made them mellow, and devoid of the refurbishing with which adapters have sought to decorate their unique simplicity. Johnson's tools were only these—his own inherent musical talents and pride in the history of his race, and the choir of twenty Negro singers who travel far and wide singing the work songs, jubilees and spirituals of their people.

The Hall Johnson Negro Choir has remote forebears. It first showed signs of life in a hazy, phantom fashion, amid the crashes of cymbals and applause of Shuffle Along, some time between 8:45 P. M. and midnight, probably just before or just after a few Negro spirituals, crudely sung by a well-meaning and hard-working quartet, if not a proficient one. Down in the pit one of the orchestra's violinists played his allotted tunes in a model manner, and knew the score so well that he allowed himself the risk of thinking of other things, and invariably drifted into a scene of a thoroughly competent group of Negroes bringing to life the phantoms of the past which live in the Negro's folk lore. When Shuffle Along had boomed through three seasons, it became a little faint and went to the storehouse in mothballs but no mothballs ever saw Hall Johnson's reverie. For he was the violinist. He was convinced that the time had come and that the choir was the thing. His conviction was its beginning.

Mr. Johnson said, when I talked to him: "The Negro is seen in literature, in the theatre and very often in music, as the world of the white man thinks of him. For example, most Negroes feel that the Green Pastures was not truly a Negro play and that its success was due to the fact that it presented an imaginary Negro, superstitious, and faithful to beliefs such as no Negro since the beginning of Christianity has indulged in. It was a picture that coincided with the audience's beliefs, and gave them an amused and pleasant sense of superiority. In music, even the spiritual has suffered from embellishments, most of them Handelian motifs applied for no sound reason, foreign to the utter simplicity and thought which have made the Negro's music part of his life. The Hall Johnson Choir uses only my own adaptations, which attempt to retain the original idiom of the melodies as they have been handed down from generation to generation."

SPIRITUALS AND BUSES

All work and no play would send even a choir a bit off edge. Trouping offers a change of scene, and has its bright moments for the twenty choristers. A roomy bus, flying the Hall Johnson Choir flag, lumbered into the limousined precincts of Fifty-seventh Street not long ago, and told the world that the choir was soon to be off on another tour. Ten thousand miles and twenty-two appearances lay ahead, but it was an "extended picnic," according to Johnson's version, even to impromptu breakfasts and lunches cooked along the roadside at the in-between places through Texas.

And there were hazard us risks, blizzards, trees falling just after the bus had lurched through a dangerous pass. (There were probably twenty rabbits' feet doing their best to keep the trees straight until the troupe passed.) But it took more than a token to unbend the citizens of the sporty city of Laramie, Wyo., and recall to their minds that this is a free country. In their 10,000 miles of travel, the few square miles of the former ranching junction are marked off as the only spot in the country where men and women are refused room and food because of their color. But they were adventurous travelers, and made the best of it, finding shelter in the shabby quarters of their own people at a far edge of the city. Passing the next day to the town of Kammerer in the same state, the singers were made welcome, and Wyoming's reputation was saved among twenty American citizens.

No sooner had the twenty-second concert of this picnic tour been sung than Hall Johnson sharpened his pencil and set to work on another idea which had been the brain mate of his choir, seasons ago. This was the making of a genuine Negro play, which would present the Negro as he is to the world outside. His pencil kept pace with his ambition, and now he holds reams of discarded dialogue from Run, Little Chillun'.

"I wanted to make a genuine Negro play," Mr. Johnson explained. "There had been none since the days of Walker and Williams, and my first attempt to keep up the tradition was a complete flop. But as time went on I became more acquainted with the theatre as a medium, and Run, Little Chillun', my second attempt, has had many good things said of it.

BECOMING ONE WITH NATURE

"I feel that man must lose his physical identity and become one with Nature before he can reach his true estate. As it is, he is primarily selfish, and hampered at every turn by physical limitations. The idea was set forth in the play, by the speech of Brother Moses, who says, 'God is one; God and Nature is one; God, Nature and Joy is one.' This was amplified in the play to make clear my feelings that to know joy we must be one with Nature. But you can't preach in the theatre, so the suggestion remains and the preaching has been returned to me.

"The singers in Run, Little Chillun' had sung at a special Lincoln's Day celebration at the Roxy Theatre, and enjoyed it so much that we made plans to keep them together and give them something to do, for Negroes have been especially sorely pressed during these times, and they are grateful for any work they can get. It seemed a good time to present my play."

It may have been these people who turned Hall Johnson's thoughts back to the ways of his race. "You spoke of the Negro as being childish in the eyes of the world," he said. "I suppose that all depends upon the Negro, for there are many brilliant men and women who are carrying on great enterprises throughout the South, and many here in the North. Surely they are not childish. But there is one thing that all Negroes share in common. They belong to the theatre."

And so they do. The dusky little newsboy who shuffles along on his daily rounds, the postman who hums on his, are "good theatre" even without bright lights and props.

Probably one of the most potent reasons for the attention the Hall Johnson Choir has had is that while they adhere to exacting musical standards and good taste, yet it is this inherent sense of "good theatre" in their music and in their performances that has caused enthusiasm. M. H.

Difficulties That Lurk for the Singer Analyzed by Otto Watrin

Eminent German Voice Teacher Discusses Fundamental Principles of Tone Production

CHICAGO.—The intricate art of voice production is the despair of many, not alone among vocal tyros, but even among those who already enjoy a considerable reputation for exploits in the world of song. The thornier obstacles that confront the vocal artist were recently discussed by Otto Watrin, in his Chicago Fine Arts Studio. The eminent German vocal teacher, now active in this city after many years' work abroad, numbers among his pupils figures prominent in the vocal world. He was the only teacher of Elisabeth Rethberg, soprano of the Metropolitan Opera Company, who, it is stated, has endorsed his method of singing as a trustworthy and reliable one for the singer.

"Vocal training should be understood to mean a thorough training of the voice from the fundamentals," said Mr. Watrin. "This is not done by monotonous repetition of scales nor the coaching of songs, but principally by the building-up of each tone of the human voice with special emphasis on the exploitation of its natural reasonance chambers.

BREATH AND THE RESONANCE CHAMBERS

"Only a few of our best singers sing entirely correctly. Most good singers have mainly their great natural equipment to thank when their voices, in spite of evident faults, remain at the zenith and serviceable for a number of years. The art-singer has the advantage of such natural singers by consciously producing his tones in a correct manner.

"By correct breath treatment and modulation not only the naturally well-placed but also every other voice can be built up so perfectly that the correct use of the voice becomes second nature to the singer. This art consists of the ability to cause the resonance chambers of the chest and the head to vibrate in sympathy with the sung tone according to its position. Only by this accomplishment can the degree of value of a voice be judged and by no means by the construction of the vocal cords. These need merely be healthy and will become so, if subjected to correct, consistent treatment.

"An absolute requisite for the art of singing is the ability to acquire the correct use of support. This is developed through deep rear flank breathing and remaining in this sideways expanded position while singing. The support must be raised upward in the chest with each higher tone, which is accomplished by arching the chest, at the same time drawing in the pit of the stomach. Only gradually, through correct application of the support as well as absolute looseness of the jaw, the tongue and the uvula, will the singer be able to keep the so-called tonal column open, in which the tone must resound from the support to the forehead cavity.

"He must also learn to conduct the tone to the upper resonance chambers with corresponding resonance of the chest column, respectively permitting it to develop from the vocal cords. The greatest difficulty, is the equalization of the tonal columns. In this art, which with the aid of the support requires complete breath control, is contained the major problem of singing, the solution of which alone makes it possible to preserve a voice with maximum use in radiant freshness until the latest period of life.

THE MATTER OF VIBRATIONS

"The vocal cords, from the lowest tones up, increase the number of vibrations with each ascending tone. They can do this without harm, however, only when the glottis becomes steadily shorter, which occurs automatically with unforced tone production. Each tone has its special resonance column, comparable in its instrumental construction with the tones of an organ, the lowest tone of which likewise resounds in the longest and thickest pipe.

"All roads lead to Rome," continued Mr. Watrin, "but only one to a really artistic singing tone. This is to be found in an open column, in which the tone is never amplified on the vocal cords, but is strengthened downwards and upwards in order to be combined with speech in the mouth. The tones which are joined together in this manner flow forth as radiant singing from the loosely opened mouth. In order to enumerate all essentials it must also be stated that, due to such tone production, the speaking voice naturally becomes sonorous and enduring, and, that, owing to the regulation of the deep breathing by the diaphragm, the general state of health is influenced most favorably.

"The study of singing, first and fundamentally of tone production, should not be underestimated, as is done by many instrumentalists. Correctly accomplished, it by no means ranks inferior to the study of any other instrument in the virtuosity to be attained, and in its consciously mastered perfection constitutes a really great art."

R. D.

ELISABETH RETHBERG,
soprano of the Metropolitan Opera, with Otto Watrin, voice teacher, in front of the Cologne Cathedral.

I SEE THAT

Angna Enters has been engaged to give two performances of her dance compositions at the annual Ann Arbor (Mich.) Dramatic Festival, May 29 and 30. Also part of the festival is an exhibition of Miss Enters' paintings and drawings in tempera, watercolor, pastel, and line. This collection of ninety-two figures, bearing the title The Theatre of Angna Enters (recently shown at the Ehrich Galleries in New York), is on view in the Library of the University of Michigan during the last three weeks in May.

* * *

Hans Kindler, conductor of the National Symphony Orchestra, Washington, D. C., sailed May 11 on the SS. Deutschland for Europe. Mr. Kindler is to conduct the New York Stadium concerts for one week this summer.

* * *

Otis Holley, soprano, gave a recital at Hartley House, New York, May 16 (with Pauline Gold at the piano) singing arias and songs by Verdi, Wagner and modern composers. Annabelle Wood is director of music at this institution.

* * *

Doris Levings, pianist, Henri De Tiberge, violinist and Ugo Ferraro, cellist, collaborated in a recital of chamber music at The Barbizon, New York, May 16. Beethoven's trio, op. 1, and Tschaikowsky's trio, In Memory of a Great Artist, comprised the program.

* * *

Harriet Ware, composer-pianist, *en route* to the East from Los Angeles, gave a concert under the auspices of the State Federation of Music Clubs in Salt Lake City, Utah, Lucy Gates singing her songs. Miss Ware and Miss Gates also collaborated in a recital for the university, and the former held a master class for singers.

* * *

Viola Philo, soprano, sang Santuzza in Cavalleria Rusticana at Radio City Music Hall, New York, the week of May 4. On May 7 she was heard in three broadcasts, including the Radio City performances. The next day she sang over WJZ on the Hour Glass program. On May 21 she broadcast with the National Opera Company, and on May 29 is to sing again with the WJZ Hour Glass.

* * *

Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, and Mrs. Goossens sailed for England, May 17, on the SS. Berengaria.

* * *

Grace Moore will spend the summer on the Pacific Coast and appear as soloist at the Hollywood Bowl on August 3.

* * *

Irene Dunne, moving-picture actress, a product of the Amy Ellerman-Calvin Coxe Studios, New York, is in New York, preparing for several new productions in which she will sing.

* * *

Hans Hess will hold summer classes in cello for teachers, artists and beginners in Chicago and at Highland Park, Ill.

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Louis Hasselmans, conductor of the Metropolitan Opera Company, returned from Europe May 10 on the SS. Champlain.

* * *

Boris Hambourg gave his only Toronto cello recital this season at the Royal York Hotel concert hall on May 16. His program included numbers by Locatelli, Brahms, Nin and Elgar.

* * *

Charles Stratton was tenor soloist in Mendelssohn's Elijah at the Clinton County National Music Week Festival, Plattsburgh, N. Y., May 5.

* * *

Mrs. H. H. A. Beach's anthem, The Canticle of the Sun, was performed May 7, at Grace P. E. Church, New York (Ernest Mitchell, organist and choirmaster).

* * *

Maria Carreras, pianist, will take pupils to Italy this summer, where she is to conduct master classes in Siena for six weeks.

* * *

Eugene Plotnikoff conducted Mademoiselle Fifi, one-act opera by Cui, in the Auditorium Clubhouse, New York, May 6. The principals included Mmes. Gorsey, Royak, Chardarova, Salvina, Dubinskaia, and Messrs. Romakoff, Dubinsky, Deloff, Kalini, Mamonoff, Bebenko, Kozakevitch and Sustroeff. Boris Jivoff assisted as pianist, and Eugene Chostan was stage director.

* * *

The Poetry and Drama Guild of Roerich Museum, New York (Bertha Kunz Baker, founder and director) presented a Browning Birthday Festival on May 8. There were choral readings of Browning lyrics, a dramatization of Balaustion's Adventure, dances by El Bashara, and other features.

* * *

Ida Haggerty-Snell has received a letter from her pupil, the eighty-nine year old "Mother Wright," stating that she sang, last month at Hyde Park Daughters of the Confederacy.

Gertrude Hopkins, concert harpist and a pupil of Marcel Grandjany, is now playing at the Hotel New Yorker, New York. Miss Hopkins began to study the harp at the age of seven. She has since played at Carnegie Hall, New York, as well as in hotels and clubs of New York. She has appeared in Ziegfeld shows and on tour in the South and Middle West.

* * *

Phyllis Cook, contralto, of Mt. Vernon, N. Y., sang in Washington at the banquets of the American Trade Association Executives and the National Association of Commercial Organization Secretaries. Miss Cook also was requested to sing again at the annual banquet of the Chamber of Commerce in the Washington Auditorium, at which President Roosevelt spoke.

* * *

Don Alvarez, artist pupil of William Thorner, is heard Tuesday, Wednesday, Thursday and Friday evenings over WMCA.

* * *

Mary Lewis, soprano, who sang in Syracuse, N. Y., and Hoboken, N. J., recently, has extended the scholarship of Betty Hannon with William Thorner for another six months.

* * *

Martin W. Bowman conducted performances of The Mascot at the North Presbyterian Memorial House, New York, May 4 and 5.

* * *

Henry F. Seibert gave the May 7 organ recital under the auspices of the Guild Relief Committee, New York, at Holy Trinity Luthern Church. Walter Peck Stanley gave the recital of May 10, at Rutgers Presbyterian Church, New York.

* * *

Willard Sektberg conducted the April 25 performance of Brahms' German Requiem by the Plainfield (N. J.) Choral Club; Ethel Fox, soprano and Howard Laramy, baritone, were the soloists.

* * *

Samuel Shankman and Elvira Rosina Geiger, pianists, appeared at the recent ball and concert given in Webster Hall, New York, by the First United Lemberger Ladies' Charity Home for the Aged. Mr. Shankman played several numbers blindfolded.

* * *

Marjorie Trim, soprano, made her initial appearance at a concert of the New York School of Music and Arts (Ralfe Leech Sterner, president,) on May 11. She sang Niawasa (Metcalfe) and Giannina Mia (Friml).

* * *

John Welsh's Love in My Garden was featured by Elmo Russ on May 10 over WMCA. Two of Mr. Welsh's songs were also sung on May 11 by Lauretta Crepeau at the New York School of Music and Arts. He has been invited by Julia Seargeant Chase Decker to be a guest at the final concert of the Music-Drama-Dance Club of New York, May 27.

* * *

William O'Toole, exponent of creative piano study, will hold summer courses at his New York studio, beginning June 12 (elementary), continuing with another elementary course in July and an advanced course in August. A recital is to be held on June 2, when students, including several pupils of teachers using the O'Toole method, will play.

(*Continued on page 21*)

DORIS DOE
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Spring Brings No Cessation in Chicago's Musical Activities

Past Week Offers Many Recital and Operatic Events—Future Plans Materialize—Cara Verson Plays—Sacerdote Operatic Art Theatre Presents Program

CHICAGO.—There is no lull in music in Chicago. Concerts galore took place during the past week, and with the Century of Progress exposition opening on May 27, the Friends of Music active in arranging their musical programs, and Grace Denton and Charles C. Cukor staging operas and concerts, the season here will have no actual end.

All of the following programs took place on May 14:

The combined boys choir of the Episcopal churches in this city gave a concert at Orchestra Hall, under the direction of Roger Tuttle.

Alverna Stetzler, pianist and Key Sung Youn, baritone, were heard in joint recital at Fine Arts Recital Hall.

Serge Oukrainsky, assisted by Lydia Arlova and the Pavley-Oukrainsky dancers, offered a program at the Jewish People's Institute.

Under the auspices of Mu Iota chapter of Mu Phi Epsilon, a program of Czecho-Slovak music was presented at the Art Institute by Jessie Zeman Le Gros, soprano, Helen Frish Cunat, pianist and James Strnad, violinist.

Sara Levee played a piano recital for the benefit of the Sokoler Relief Society, at the Chicago Woman's Club.

SACERDOTE PRESENTS OPERAS

The Operatic Art Theatre (Edoardo Sacerdote, director) presented at the Chicago Woman's Club on May 14, excerpts from four operas before a crowded house. Twenty-five students were heard in Rigoletto, Carmen, Aida and La Boheme and as each one did his or her part especially well, they are all associated in words of praise. Edoardo Sacerdote has done a great deal for the cause of grand opera in Chicago. Though his performances are well attended, no profit is made as the price of admission is only forty cents, but Mr. Sacerdote has popularized opera. His cohorts of young professionals often interpret roles better than members of professional opera companies.

At this performance some of the excerpts were sung in English; others in the original language. The fourth act of Rigoletto was given in Italian and the third of Carmen, in English. The young singers enunciated both the Italian and the English texts so well that every word was understandable, and this added much to the enjoyment of the program. The Operatic Art Theatre certainly has a *raison d'être*.

CHICAGO ARTISTS ASSOCIATION

At the concert given by the Chicago Artists Association in Curtiss Hall on May 16, works by the Chicago composers Frank Laird Waller, Louis Victor Saar, Florence Galajikian, Florence Lowenberg and Elizabeth Guion Hess were given.

On May 17, Juliette Alvin was heard in a cello recital at Mandel Hall, University of Chicago.

Anna Thelma Joseffer, violinist and Hazel Sims Beidel, pianist, offered a sonata recital at the Cordon Club on May 17.

Joseph L. Hassmer, baritone and Edgar R. Danby, organist, winners of the Society of American Musicians contest, were heard in an interesting joint recital at Kimball Hall on May 18.

CARA VERSON AT ARTS CLUB

With a group of modern piano numbers, Cara Verson brought to a close the interesting musicale arranged and given by professional musician members of the Arts Club on May 16. This was a thoroughly delightful afternoon and the compositions were so well presented by this "modern specialist" that they created a furore among the large audience. Malipiero's Masks That Pass showed Miss Verson a versatile pianist, and The Girl of Andaluzia by de la Vina and Sacro Monte by Turina had in her an able interpreter. To be able to play most modern compositions one must not only be dexterous, but have a colossal memory as well. These attributes Miss Verson possesses.

LOUISE ST. JOHN WESTERVELT CONDUCTS CHORUS

Louise St. John Westervelt, who conducts and trains the vocal choruses at National College of Education in Evanston, made the musical part of the school's spring festival on May 12 an outstanding feature. With the college chorus Miss Westervelt staged a sketch called In Sunny Italy, during which they sang O Sole Mio by di Capua, Gretscher's Tarantella, Sadero's Fa la Nana Bambin and Gretscher's In Venice and Carretta Siciliana. Under her able leadership the full chorus and the group of nine sang with lovely tone quality, fine phrasing, shading and vivacity. The balance of the program was devoted to orchestral music, dancing and clever playlets.

HANS HESS APPEARS AT WOMEN'S CLUB

Hans Hess, cellist, shared with Margaret Gent, contralto, the Chicago Woman's Club's final program of the season on May 18. Eleven o'clock in the morning may not be the most advantageous time for a cello program, yet Mr. Hess won the instant approval of his discriminating audience and scored throughout the program. An artist in the best sense of the word, first of all, Mr. Hess has the taste and perspicacity to choose numbers which not only interest his listeners, but which evoke expressions of delight from them. He played the Bach-Campbell Prelude No. 8, the Frescobaldi-Cassado Toccata and the Boulanger Piece in C sharp minor with exquisite tone, artistic finish and style. Bantock's Hamabdil, Hindemith's Capriccio, op. 8, No. 1, and Popper's Elfin Tanz, proved unusually interesting. Modern music holds no secrets for Mr. Hess, whose interpretations were illuminating, vigorous and inspiring. Popper's dance was a brilliant *tour de force* and brought clamorous plaudits calling for encores. Juul Rosine was an impeccable accompanist.

Miss Gent also showed herself an able program builder and her singing was of delicate loveliness. She, too, was enthusiastically received.

APOLLO CLUB GIVES CHILDREN'S CRUSADE

A festival performance of Pierné's Children's Crusade by the Apollo Musical Club, under the direction of Edgar Nelson, took place at Orchestra Hall on May 19. The singing of the children's choir, drawn from the junior high schools of Chicago, was splendid. These children have done well in the past, but on this occasion they surpassed any of their previous work. Credit must therefore be given to their respective teachers and to Dr. J. Lewis Browne, director of music in Chicago's public schools.

The Apollos have sung Pierné's Children's Crusade in seasons gone by, but Edgar Nelson imbued the old members as well as the new recruits with his own enthusiasm.

As to the soloists, we were happy to welcome back Mabel Sharp Herdien in the soprano role. An excellent oratorio singer, she shared with Arthur Kraft the first vocal honors of the evening. Kraft also belongs to that category of singers who have more than the tradition for singing oratorio. He has the voice, the style and the musical intelligence so often lacking today, and his performance was in every respect meritorious. Olive June Lacey is often called upon to sing soprano roles with the Apollos and she acquitted herself with marked ability. Theodore Harrison, baritone, rounded up the quartet, singing with his usual authority.

If the choristers and soloists came up to the mark, the orchestra, which was the Little Symphony, performed its duties as though it had made a study of oratorio. Following minutely every demand of Conductor Nelson, the orchestra brought out all the beauties contained in the lovely score.

Having fêted all the participants, it must be added that the success of the night was due in a large measure to Mr. Nelson.

THE VOLLSTEDTS ARE ACTIVE

Florence Kaiser, soprano and Siegfried Vollstedt, pianist, appeared on May 13, in joint recital at the Knickerbocker Hotel, Eau Claire, Wis. Mr. Vollstedt gave a Brahms program over Station WIBO on May 1, and has been heard several times on the German hour from the same station.

CONCERTO RECITAL AT DE PAUL

An evening of concerti was given by students of Arthur C. Becker, dean of De Paul University School of Music, on May 16. Those appearing acquitted themselves admirably and showed the result of the fine training received under Dean Becker. They included Edmund H. Attwood, who opened the program with two movements of the Rubinstein D minor concerto; Mary Evelyn Eiler, whose vehicle was the Adagio of the Grieg A minor; Vera Crealese, playing a movement of the Mendelssohn D minor; Frances Grace O'Brien, offering one movement of the MacDowell D minor; Barbara M. Sieben, interpreting the Allegro from the Beethoven E flat, and Pearl Stein, who closed with the Liszt Hungarian Fantasie.

Mildred Huls, pianist and operatic coach, has been added to the faculty of De Paul University School of Music. Miss Huls has been coach for many members of the former Chicago Civic Opera Company, including Hans Hermann Nissen, Paolo Marion, Louise Bernhardt, Emma Redell, Lola Monti-Gorsey and Giuseppe Cavadore. She completed her studies in Berlin with Georg Schumann after having been a student with Rudolph Reuter in Chicago, whose assistant she was upon her return here. Her pupils have been winners in several contests, one meriting the Oberlin scholarship and another an appearance with orchestra at the May Festival in Oak Park High School.

CHICAGO MUSICAL COLLEGE NOTES

Robert Long, tenor, pupil of Graham Reed, won the district contest of the National Federation of Music Clubs and took part in the national final contest in Minneapolis, Minn., on May 21.

Ralph Dobbs, artist student of Alexander Raab, won the district piano contest of the National Federation of Music Clubs and also participated in the national finals at Minneapolis.

Wanda Paul, artist pupil of Rudolph Ganz, was piano soloist at a reception held in the Drake Hotel Ballroom in honor of the Polish Ambassador, on May 7.

Elizabeth Long, violin student of Leon Sametini, appeared in recital last week at Oakland Christian Church, Topeka, Kans. She was also soloist for the spring musical program sponsored by the Minerva Music Club of Topeka.

Peter Hudiakowsky, baritone, voice pupil of the college, appeared in recital at the Illinois Woman's Club last week, and this week at the University of Chicago and the International House, presenting Russian vocal music.

Mary Chard, student in the voice department, sang this week at the Austin Woman's Club. She also appeared on May 14 at the Medinah Athletic Club at the Mother's Day celebration.

Esther Mann, dramatic pupil of Viola Roth, was selected for the leading role in the annual Senn High School play. Jessie Edelstein, another Roth student, took the leading role this week in Poor Madelina, given by John Marshall High School.

Lucille Kurth, soprano pupil at the college, sang at the Bethlehem Lutheran Church for the annual church banquet.

Lillian Korecky, pupil of Mr. Ganz and Mollie Margolies, played May 9 at the University of Chicago Settlement for the Daughters of America.

Helen Marie Murphy, student of Lauretta McInerney, won the scholarship at Mundelein College for dramatics. Contestants represented all Chicago Catholic high schools.

Rudolpho Cornejo, pianist and composer, studying with Glenn Dillard Gunn, played a recital of his own compositions at the Jewish People's Institute. He also accompanied Xenia Zarina during her dance numbers.

The Brahms Festival being given by the Chicago University Orchestra has as its concertmaster Harold Laufman, pupil at the college. The leader of the second violins is A. Kaufman, also a student in the violin department.

Eileen Bowman, artist pupil of Edward Collins, has for some time been director of the musicales given at the Allerton Club in Chicago. Goldie Robbin, another piano student of Mr. Collins, appeared in recital in the Little Theatre last week.

ANNA GROFF-BRYANT STUDIO NEWS

Laura Howardsen, coloratura soprano, pupil of Anna Groff-Bryant, gave a recital at Ferry Hall, Lake Forest, on April 23.

On May 7, Laura and Eugen Howardsen were the assisting artists at the regular monthly evening musical services of the First Baptist Church of Berwyn, Ill. Miss Howardsen was requested to repeat the Alleluja by Mozart and With Verdure Clad from Haydn's Creation. Mr. Howard, tenor, sang If with All Your Hearts from the Elijah. They closed the program with the duet, I Waited for the Lord from Mendelssohn's Hymn of Praise.

RENÉ DEVRIES.

Leon Kargere and Lucretia Bush Wed

Lucretia Goddard Bush, who has appeared with the San Carlo and Philadelphia opera companies, was married on May 8 to Leon Kargere of New York. Miss Bush, daughter of Mrs. Henry Sturgis Bush and the late Mr. Bush, is a member of a distinguished Boston family. Mr. and Mrs. Kargere will reside in New York, and the latter is continuing her vocal studies.

Kayla Mitzel Plays in Scandinavia

Kayla Mitzel, young American violinist, has been appearing in concert in the Scandinavian countries. She has recently fulfilled engagements in Oslo, Malmo, Helsingfors and Copenhagen. Miss Mitzel is spending the summer in Baden-Baden and plans to return to America next January.

California Audiences Hear Schmitz

E. Robert Schmitz recently presented two piano recitals, the first at the residence of Mrs. Philip Zobelein of Los Angeles, May 11, the other on May 18 at the home of Mrs. Joseph M. Goss, Pasadena, Cal. His subjects were A Parallel Between Music and the Fine Arts, and Bach, the Impressionist, Debussy, the Classicist.

Rudolph Reuter to Hold Summer Classes in Chicago

CHICAGO.—After a season of activity both as concert pianist and as pedagogue, Rudolph Reuter will teach this summer at the American Conservatory of Music. A number of former students, attracted by the Century of Progress exposition, are taking this opportunity for further study. During the past season many of Mr. Reuter's pupils have made public appearances, over the radio and as teachers in many parts of the country.

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Delaware School Faculty Lists Curtis Graduates and Artists

WILMINGTON, DEL.—The recently established Delaware School of Music (authorized by the Curtis Institute of Music) has had unusual growth in the short period of its existence and has received strong impetus from the progress of its students. Because of the exacting requirements and limited number of pupils accepted by the Curtis Institute of Music, and because of the comprehensive scope of the training they receive both as concert artists and teachers, it is of interest that the following graduates and artist students of the Curtis Institute of Music are teaching in this new school.

William Harms, pianist, born in Kansas, where he commenced his music studies, later became a pupil of Moriz Rosenthal at the Curtis Institute. Mr. Harms is now an instructor at the Institute, where he also studies under Josef Hofmann.

Edna B. Woods, pianist, began the study of music in Chicago at the Walter Spry Piano School, later going to Berlin to study under Egon Petri. On her return to this country she was accepted as a student by Hofmann at the Curtis Institute. Mrs. Woods is also a composer.

Florence Fraser, pianist, had her first musical instruction in Berkeley, Cal. She also studied in Paris under Isador Philipp and in Florence. Her summers were spent at the American Conservatory in Fontainebleau during this period. Miss Fraser continued her work at the Curtis Institute under David Saperton.

ADDITIONAL FACULTY MEMBERS

Daniel Healy, tenor, received his A. B. degree from Boston College, entering the Curtis Institute afterwards to study under Horatio Connell. He was a member of the Philadelphia Grand Opera Company for two years and appeared in many roles. Mr. Healy has also sung in oratorio.

Ruth Carhart, contralto, is a native of Kansas. She holds a B. M. degree from the Cincinnati Conservatory of Music. On leaving there, Miss Carhart entered the Curtis Institute as a pupil of Emilio de Gogorza.

Leonard Treash, bass-baritone, entered the Curtis Institute of Music after receiving his degree from the Cincinnati Conservatory to complete his professional training under Mr. Connell. Mr. Treash has had extensive operatic training as a member of the Cincinnati Opera Company during the past few summers.

Marjorie Tyre is second harpist of the Philadelphia Orchestra. She has been a pupil of Carlos Salzedo at the Curtis Institute for the past two years.

Paul Robinson has an A. B. degree from Westminster College. He has been a student of organ at the Curtis Institute under Lynwood Farnam and Fernando Germani and is an experienced concert artist.

Lily Matison, violinist, is a graduate student of Edwin Bachmann, having previously studied under Carl Flesch at the Curtis Institute. As a member of the Curtis Symphony Orchestra she has had training under Leopold Stokowski, Emil Mylnarski and Fritz Reiner. She is first violinist of the Elbee String Quartet and has given numerous recitals in the East and in California, her native state.

Howard Mitchell, cellist, began his musical studies in Sioux City, Ia., later continuing at the Peabody Conservatory in Baltimore. He has studied under Felix Salmond at the Curtis Institute since 1930. Mr. Mitchell is a member of the Curtis Symphony Orchestra as well as a concert artist.

Albert Mahler, tenor, has been a voice student of both Mr. Connell and Mr. de Gogorza at the Curtis Institute, where he also studied operatic acting under Wilhelm von Wymetal. Mr. Mahler was a member of the Philadelphia Grand Opera Company for two seasons. D.

Bob Nolan Opens Detroit School of Broadcasting

DETROIT, MICH.—Bob Nolan has opened a School of Broadcasting in Detroit. Music, dancing and drama are included in the curriculum, all taught by a thoroughly experienced staff of instructors. The school is equipped to teach everything pertaining to broadcasting, including announcing, continuity writing and editing, traffic and production management, station management, drama and all its phases, public speaking, the art of singing and its microphone technic. In addition, there are classes in philosophy, musical composition, direction of symphonic and dance orchestras and bands, and the theory of music. Training is also available in stage craft, theatre management and all branches of dancing. The school is centrally located and its quarters include a sound-proof broadcasting studio (large enough to hold a twenty-piece band); dramatic studio, piano studio, several small instrumental studios and a radio control room; a large dance studio with locker and change room and another big room where sound effects are made for the dramatic classes. Mr. Nolan has been associated with radio work for some time, having been conductor and master of ceremonies at several of the large stations.
S. F.

Mary Strickler and Joseph Knitzer Married

The recent marriage of Mary Strickler, pianist and Joseph Knitzer, violinist, has been announced by the bride's parents. Mrs. Knitzer for the past three years has held a scholarship at the Juilliard Graduate School and has studied under Alexander Siloti and the late Theodore Bohlman. Her husband was a pupil of Leopold Auer for six years and continued his studies with Louis Persinger for three years after Auer's death. He has appeared during the past year as guest soloist with the Chatauqua Symphony and the Detroit Symphony orchestras. His début was made with the New York Symphony (Walter Damrosch conducting).

Mrs. Morris Visits New York State Clubs

Etta Hamilton Morris, president of the New York Federation of Music Clubs, addresses a message, in the April issue of The Empire Record, the federation organ, to the organizations under her leadership. Mrs. Morris has made recent visits to many of the clubs under her jurisdiction. Among these were the Music Study Club of Jamestown, the Ionian Club of Buffalo, the Euterpean Club of Salamanca, the Jefferson County Music Teachers' Association; and she has attended the Music Teachers' Conference under the auspices of the Associated Music Teachers' League, Town Hall, New York City, and a performance of Pinafore and a choral meeting in Watertown; further activities include a stop-over in Potsdam and visits to the Poughkeepsie Junior Music Club; the Salamanca Junior Music Clubs; the Chopin and Three Arts clubs, La Musica, the Piano and Dramatic Junior Club and La Danseuse Ballet Club, all of Jamestown; and the Junior Ionians of Buffalo. In each case, Mrs. Morris gave addresses.

George I. Tilton Presides at Festival

TRENTON, N. J.—The junior choirs of various churches of this city gave their annual festival May 5 at the Third Presbyterian Church. George I. Tilton was organist and director, aided by Ethel I. Wilcox and Dorothy L. Schragger, organists. The children sang anthems by Kremser, Simper, and Palestrina, closing with the Dresden Amen. Mrs. H. J. Ries and Harold Saidt sang solos. There was a large attendance. F. W. R.

Nathan Oppleman Active in Richmond

Nathan Oppleman is active in Richmond, Va., as pianist, teacher and composer. Among his published works are a Hebrew Melody, Nonette, a ballad-waltz to a poem by Tell Taylor, and the Victory Swing, University of Richmond song, with words by John Batkins. Frequent appearances are made over the radio by Mr. Oppleman.

Norden Presenting "Pop" Concerts

GERMANTOWN, Pa.—The second series of Germantown "pop" concerts (N. Lindsay Norden, conductor) which are held at the First Presbyterian Church, and whose proceeds go to help unemployed musicians, opened on May 8 with a program by an orchestra from the Pennsylvania Symphony Orchestra and the Concert Club of Philadelphia (WHAT Radio Singers). Subsequent events have brought the Germantown Academy Glee Club (Dr. Samuel H. Osbourn, headmaster), May 15, and, a week later, the Brahms Chorus, with Wilbur Evans, Maybelle Marston and Charles Stahl as soloists. May 29, Elizabeth Anne Hutchison, pianist, will be featured, and events are scheduled for June 5 and 12.

Reading Kiwanis Club Honors Althouse

READING, Pa.—Paul Althouse, American tenor of the Metropolitan Opera Company, was made an honorary member of the Kiwanis Club of Reading at a luncheon in his honor on May 9. In the evening the singer appeared with the Masonic Chorus in Rajah Temple. Mr. Althouse is a native of Reading. At the meeting it was suggested by its chairman, Frank L. Diefenderfer, that the Reading Kiwanis Club sponsor a journey to New York next season when Mr. Althouse makes his first appearance at the Metropolitan Opera after a nine years' absence from the company. J.

Murray Singers Heard

STAMFORD, CONN.—For the third consecutive year, the Connecticut singing organization, The Murray Singers of Stamford, recently sang Rossini's Stabat Mater at St. Mary's Church.

The group was formed three years ago by James Murray of The Murray Studio, Stamford, and bears his name. Many of the singers are known in the Eastern states as soloists in concert, radio and church. The president of the organization is James McCormack, brother of John McCormack.

The conductor is W. Raymond Randall, organist and musical director at the Church of the Messiah, Rhinebeck, N. Y. Eleanor Slie is the accompanist.

Julia Nessy, Czech Soprano, to Tour America

Julia Nessy, Czechoslovakian soprano, who will tour America next autumn, is a musician of wide attainments. She was born in Prague, of musical parents, her father being a teacher, organist and composer. Julia began to study the violin at five. When she was seven, she began work with Prof. Nowák, and at eight made her concert début. She was so tiny that she was placed on a table so that she might be seen on the huge platform. At ten, under Prof. Schewezck, she took up theory and piano; at fourteen, she entered the Prague Conservatory, studying all the orchestral instruments, voice and orchestration and winning

(Photo by Lipnitzki, Paris.)

JULIA NESSY

numerous prizes. As time went on she attained a place as second violinist in the Czech Philharmonic Orchestra, in which capacity she played under Nikisch several times. She also became a harpist and was offered world tours as a harp virtuoso.

Finally, she decided upon the voice as her most complete means of expression. June 1, 1928, Mme. Nessy went to Dresden where Vilonat spends his summers. Two days later she began lessons with him. She also has worked with Sidney Dietch, and in France studied the entire Debussy literature with Andre Caplet. She won prominence as a singer on March 8, 1930, when she sang Handel's Preis an die Tonkunst with the Dresden Philharmonic Orchestra under Fritz Busch. Since then she has appeared widely with orchestra, and in opera and recital in European music centres.

Mme. Nessy's repertoire ranges from the classical operatic and concert arias to songs of the ultra-modern school. The arias of Mozart, Rossini, Donizetti and others are on her list and she has gained a reputation as an interpreter of Smetana, Hindemith and Strauss. Among the composers of the "concert arias" she sings are Mozart, Carissimi, Bach, Handel, Dvorák, Kricka, Stravinsky, Schönberg, Szymanowski, Ravel and Milhaud. German Lieder also constitutes a large portion of her repertoire. The modern songs at her command are by Schönberg, Stravinsky, Ravel, Caplet, Szymanowski, Auber, Delage, Hindemith, Kiminski, Bliss, Milhaud, Petrzelka, Finke, Honegger, Goossens, d'Indy, Vuillermoz, Martinu, Bornschein, Jarnach, Stephen Webern. Many of these have written numbers especially for Mme. Nessy, and she sings in German, Czech, Russian, Polish, French, English, Italian, Hebrew and even Hindu.

The singer's American tour is scheduled for next October, November and December under the management of Evans and Salter. January and February, 1934, will find her in Europe again, singing in Paris, Amsterdam, Budapest, Vienna and Berlin.

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NEW YORK MAY 27, 1933 No. 2772

It looked last week as if the composers of war songs might have to get ready a new stock of martial music, militant and sentimental. Here's hoping against it.

—o—

Today—May 27—the Chicago Exposition—Century of Progress—will open its gates formally, and the nation wishes the enterprise a brilliant and profitable run. American musicians are somewhat disappointed at the representation which their art seems likely to have, but maybe they will fare better than is promised by the programs so far disclosed. During the past century, American music has made at least the same progress as American mechanical invention, agriculture, manufacture, and science.

—o—

Forty Years of the N. F. M. C.

The eighteenth biennial convention of the National Federation of Music Clubs, which is now in session in Minneapolis, during the week from May 21 to 28, is of special significance. It marks the fortieth anniversary of this remarkable organization, which spans a continent and has been of incalculable influence in the musical development of this country. It was in 1893, at the Chicago World's Fair, that a little group of music clubs met for the first time to discuss concerted organization. Other significant dates in the history of the federation are 1897, when a preliminary organization meeting was held in New York, and the following year, when the formal organization meeting took place, again in Chicago. The first biennial conventioned foregathered in 1899 at St. Louis.

Throughout the eventful three decades and a half since its formal organization, the federation has continued to function with eminent efficiency and with practical results of the most important sort. The present period finds the N. F. M. C. unshaken in its efforts to carry the torch of music throughout the land. In the words of its president, Mrs. Elmer James Ottaway: "The strain of these lean years has developed strength . . . We rejoice that the 5,000 musical organizations and the 400,000 members brought into working relation through the National Federation have played no small part in maintaining the stability and calm courage of our American people."

It is difficult to conceive, at this late day, how America's music life would have been successfully organized on a nationwide basis without the beneficent aid of this far-reaching organization, which has branches in even the smallest hamlets. Such an army of musical enthusiasts, by its sheer weight and propagandizing force, is vastly influential in determining the tone of public opinion in relation to music throughout the country.

In recent years, the whole weight of the organization's formidable resources has been thrown into the labor of promoting the welfare of American music. Reviewing the projects advanced by the federation in the last four years, Mrs. Ottaway instances nearly a score of activities vitally connected with this movement. Among these are the holding of 150 state choral festivals and the giving of at least 400,000 performances of American compositions by member clubs, culminating in an American Music Festival at the present convention featuring forty native composers, and thirty-five choral and instrumental groups. Coöperation to avoid duplication has been satisfactorily evolved in the combination of the National Federation and Schubert Memorial young artists' contests (the final events of these country-wide competitions for artists in vocal and instrumental music being scheduled for the Minneapolis biennial). There have been successful efforts to promote the music survey of the Association of American Colleges, with special emphasis upon music as a cultural subject of study for all students. MacDowell programs and club contributions have been given in celebration of the twenty-fifth anniversary of the Peterborough, N. H., colony. Musicians' unemployment relief programs have been widely presented by the federation, following a message from ex-President Hoover accepting the offer of such services.

Hundreds of concert courses have been maintained by member clubs despite the depression. A national movement has been organized toward serious and sequential club programs correlated with study and lectures; in some cases, the federation sponsoring the publication of books by recognized authorities for study of musical forms and instruments. Special nation-wide programs commemorated the Washington Bicentennial and Thomas A. Edison's contribution to music through the phonograph, an American Music series of broadcasts in 1932, and a Bach series in 1933 were dedicated by the Columbia Broadcasting Company to the National Federation, while the National Broadcasting Company engaged John Tasker Howard, author of the federation course, Our American Music, to broadcast a series in 1933. Numerous amateur ensembles have been formed to revive musical performances for enjoyment of performers without thought of exhibitionism or commercialism. A commission was awarded to John Powell, American composer and pianist, to write a symphony using Anglo-Saxon folk modes or themes, and a similar commission was given to Annabel Morris Buchanan, folk-song collector and composer, to write a women's chorus with small orchestra. "Invaluable Music in the Home" was the object of special study. An extensive program has been developed for work with Junior members. The three organs, National Federation of Music Clubs Bulletin, Church Music Bulletin and Junior Bulletin, have been combined in one magazine portraying the entire field of federation work, with a Junior Bulletin reprinted for the 2,700 junior clubs.

Truly an amazingly comprehensive program, and one admirably planned to achieve the central purpose of the organization, which Mrs. Ottaway summarizes as follows:

"The greatest problem which confronts us is to develop a civilization which will not degenerate under greater leisure . . . It is our sacred obligation to support a type of education in our schools and colleges, a training of the young in our homes, a design for living which will fill leisure hours with durable satisfactions. Music, therefore, assumes a role of tremendous importance which, if denied at this critical moment by unintelligent cuts in appropriations for education, will deprive future citizens of that thing which they will need most . . . a consuming and inspiring interest beyond that of earning a living."

—o—

Seeking the Light

Last week the Musical Courier published an editorial pointing out the advantages gained by musicians who are wise enough to advertise regularly throughout a period of depression.

Several days after the article appeared, Edward A. Filene, the eminent Boston department store proprietor, addressed the Advertising Club of New York, and expressed many of the thoughts on publicity which the Musical Courier had earlier stressed.

He particularly emphasized the advisability of continuity in advertising, of using the proper kind of advertising and advertising mediums, and of inspiring the ultimate consumer or purchaser with a legitimate desire to avail himself of meritorious offers.

Transferring Mr. Filene's ideas to music, they will be found to have as much logic as when applied to the merchandizing of goods. A paid engagement is a sold engagement; a paid lesson is a sold lesson. To sell anything means to start by finding a purchaser. To close with the purchaser it is necessary first to convince him of value extended and received. There is no better way to approach a large circle of prospective purchasers than through proper, dignified, well planned, and continuous advertising.

The Musical Courier offers such a weekly opportunity to artists, teachers, composers, musical organizations, and enterprises, publishers, and dealers in instruments. The list of advertisers now appearing in the Musical Courier is a sufficient guarantee of their quality. Most of the best known names in music will be found in that roster.

Those who are not familiar with the technic of advertising and general publicity in music, should consult with the proper helpful sources. The Musical Courier has a large corps of such trained, experienced, and resourceful experts. They are at your complete service and there is no charge for consultation and advice. Our advertising staff will be glad to point out ways and means, even to those persons with limited and small incomes.

June, July and August are the valuable months for advance advertising and publicity preparatory to establishing prospects for the winter and building them into actual producing forces.

—o—

Penny Wise

Not without a wry and ironic humor, the Univeral Press sends out the following succinct news dispatch to its faithful coterie of newspapers:

MERCED, CAL. (U. P.).—Music may have charms to soothe the savage breast, but not those of the trustees of the Merced Union High School district.

The trustees, casting about for ways and means of reducing school expenses, abolished the entire music department, which included four full-time teachers.

One must admire the spirit of the versatile rewrite man who found even in so dispiriting an item the nucleus of a feeble jest. But, savage breasts aside, it is not the most cheerful news to the musical profession (and to the music teacher in particular) to find the trustees of even one public school district succumbing to the determined pressure from the tax-paying public for lower educational budgets. It is doubly disheartening to find that this resourceful board of trustees, instead of slashing a bit here and there from various costs of maintaining the schools, "abolished the entire music department" with one gesture of the blue pencil.

Perhaps the eminently practical gentlemen (or were there ladies included among these unhappy devotees of reading, writing and 'rithmetic with no arty frills? We doubt it) congratulated themselves on so simple a solution.

But, we insist, they did not go far enough. There is still some waste of healthy young lung power, and wear and tear on instruments to be avoided. If they are consistent, they will not stop at half-way measures. None of the happy, youthful voices in that school system will henceforth be permitted to rise in a cheerful song at morning devotionals, nor will there be a spirited march to aid in marshalling the young folk as they gather in the assembly room. Athletic games will be conducted without benefit of exhilarating school songs and appeals to "make that goal." School dances (if there are any, which we somehow doubt) will be conducted amid a deadly calm, save for the scraping of a multitude of feet; and in general the release which wholesome melody and invigorating rhythm provide for volatile youthful spirits will be conspicuous by its absence. There will be nothing but a blank wall of silence, except for the droning of voices raised in none too happy recitation . . . The prospect is too awful for reasonable beings to contemplate, but at any cost to the future spiritual and artistic natures of these sadly warped young souls, the taxpayers of Merced will be saved a few thousand dollars per annum.

It does seem as if the price were a rather high one to pay for so complete and irreparable a damage, but then, the sapient and eminently practical board of trustees doubtless figured all this into its annual estimate. If they did not (and if their decision was made hastily, as the easiest way out of a perplexing problem), perhaps there is yet time to reconsider. At any rate, it is not yet too late to do something about it, even if this community has to conduct a public campaign to raise the sums required to reinstate the music department.

VARIATIONS

By Leonard Liebling

Of the making of musical books, there has been a plenty this year, and with a high average of authoritative writing and useful purpose.

My late spring reading included Sacheverell Sitwell's Mozart (D. Appleton & Co.); Tobias Matthay's The Visible and Invisible in Pianoforte Technique (Oxford University Press, London; Carl Fischer, Inc., New York); Gerald Abraham's This Modern Stuff (Denis Archer, London); Dr. A. N. Tucker's Primitive Tribal Music and Dancing in the Southern Soudan (Africa) at Social and Ceremonial Gatherings (William Reeves Bookseller, Ltd., London); Gabriel Engel's Gustav Mahler, Song Symphonist (The Bruckner Society of America); Gustav Eckstein's novel, Kettle (Harper & Bros.); Carroll C. Pratt's The Meaning of Music (McGraw-Hill Book Company, Inc., London and New York); Guido Pannain's Modern Composers (E. P. Dutton & Co.); and Léon Vallas' Claude Debussy, His Life and Works (Oxford University Press, Humphrey Milford, London).

* * *

I wish I had the time and space to give you a comprehensive survey of the foregoing volumes, but only a sketchy summary is possible, now that the material has bulked into such formidable proportions.

The Sitwell contribution to the literature on Mozart is valuable not as an added estimate of his genius, but as a faithful and compelling picture of the composer's period and the influence it exerted upon him. Mr. Sitwell says at the outset that he is a musical amateur and that his book is meant "for the general public." However, the student of social history and of art will find much of value in the Sitwell pages, particularly an arresting chapter called The Rococo Period—1771-1781, with a vivid comparison of the eras in which Bach and Mozart lived and worked. Bach, who travelled little, existed chiefly in localities described as follows: "Streets of wooden houses, gabled and brightly painted, flocks of geese, provincials in exaggerated bagwigs; not a single painter, or poet, or architect within miles; in fact, the medieval Germany, untouched or unaltered." Mozart, on the other hand, spent his childhood in peregrinating, with visits to the Courts of Vienna, Paris, London, "surrounded by trappings of a fabulous elegance and grace." French and Italian atmosphere surrounded him later. "French architects and craftsmen worked in Bavaria; Italians worked everywhere, Bavaria and Austria as well. We have said that Mozart was not interested in these other arts, but he was the child of his age and these things were very much in the air." Extremely poetical is the description of how the Rococo decoration is mirrored in Mozart's music. Mr. Sitwell's little book will give you some delightful reading, even if he values Wagner less than Rossini, Offenbach, and Verdi—there is mention of Wagner's "blatant vulgarities and his tweed-clad tunes"—and says of Mozart's sonatas: "Their prettiness, grace and rapidity make us forgive them for being fashioned out of a substance that is little better than sugar."

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Matthay needs no introduction to musical readers, for among his pupils are some of the most notable of the concert pianists of today, and at the age of seventy-five, he still is an active pedagogue in London. He has written a number of books, and in my own library, treasured place falls to The Art of Touch, Relaxation Studies and The Rotation Principle. The latest Matthay volume is a "digest of the author's technical teachings up-to-date." The Invisible part of his method, is the inside of the playing limb (changes of state of exertion and relaxation) and there lies "the real basis of good technique," according to the author. He describes the meaning and purpose of technic (as I prefer to spell it) how to use limb, muscle, piano key, touch leverage. Especially noteworthy chapters are The Link Between Music and Technic, How to Find the Right Notes, On Beauty and Ugliness of Touch, and A Plea for Music-Making. There are few text examples of music, and only three photographs. An Appendix has Fifty-five Daily Maxims for the use of pianists.

Gerald Abraham calls his ninety-one page booklet (This Modern Stuff) a "fairly Plaine and Easie Introduction to Contemporary Music." Sir Dan Godfrey writes a praiseful send-off; and the author states in his preface that he tries to give information without being too technical. For his purpose, he adds, "Modern music is that (whether written yesterday or thirty years ago) which puzzles the ordinary intelligent but uninstructed listener and the conservative professional musician and strikes them as being deliberately and uselessly ugly." Mr. Abraham has hit on a happy theme and fills a long felt want. He shows how composers usually first think in terms of the musical language of their elders, and then, if they are original, daring, or gifted enough, add to that phraseology with idioms formed through new contacts and acquisitions. The modern harmonic system is described simply and effectively, and Mr. Abraham points out that "melody" need not necessarily be confined to the ordinary major and minor scales." Perhaps too pronounced prominence is given to contemporary British works, but there are also many deductions based on the opuses of Debussy, Bartok, Hindemith, Schönberg, Scriabin and Stravinsky. This Modern Stuff gains in appeal through the purposely light hand with which it is written.

* * *

Dr. Tucker's paper-covered work, with eloquent photographs of native soloists, instruments, and "orchestras," is based on personal experience in Africa. His notations of rhythms and tunes should be interesting to musicologists and composers. The Soudanese tribes seem to be not so savage after all, for a leader in the Nile region said to Dr. Tucker: "We never dance if there is no beer, and we never drink without dancing."

* * *

Gabriel Engel's Mahler book (also paper covered) gave me particular pleasure. It is exceedingly well written and does devoted justice to a much misunderstood musician — misunderstood partly on account of his own reticence, pride, and unwillingness to make popular concessions. An index to his character dates back to his boyhood, when being asked what he would like to be when he grew up, "little Gustav gave the amazing answer, 'A martyr.'" To some extent, his wish was gratified. Biographical details are supplied entertainingly by Mr. Engel, and he quotes with discreet terseness from letters written by the composer. The Bruckner-Mahler relationship offers affecting pages. Strauss admired Mahler at their first meeting and wrote to Von Bülow: "I have made a new, very charming acquaintance in Mr. Mahler, who strikes me as being an extremely intelligent musician, in fact one of the few modern conductors who understand variations of tempo. He has splendid views on music in general, but particularly about Wagner's tempos (as opposed to the Mozart-conductors of present-day standing)." When Mahler was at the Metropolitan Opera he wrote to Mengelberg: "If I were young and still had the energy which I gave unstintedly to Vienna for ten years, perhaps it would be possible to create here the condition which appeared to us at home an unattainable ideal —the exclusion of every commercial consideration from matters pertaining to art—for those in authority here are honest and their resources unlimited." Mr. Engel's booklet says nothing of the sadistic critical treatment to which Mahler was subjected in New York by the late Henry E. Krehbiel, and which undoubtedly embittered the former's last year of life. Mahler's aloofness continued even after his death, for he had directed that at his funeral not a word be said nor a note sung or played. "On the following day," is the ending to the Engel book, "Emperor Francis Joseph pompously decreed that the Symphony of a Thousand be performed in honor of the great departed Austrian composer and light-hearted Vienna felt it might once more resume the smile a sombre moment had interrupted."

* * *

Dr. Pratt's The Meaning of Music is no reading for the man in the street, as the subtitle indicates: A Study in Psychological Aesthetics. The author searches for the source of the appeal and charm of music, and proceeds on the theory that the tonal art is primarily a "language of emotion." His material is based on a series of lectures he gave during a course in aesthetics at Harvard University. He discusses hearing, affectivity, association, the nature of tone, mental attitude, musical form, stimulus, response, objectivity and subjectivity, pitch, and aspects psychical, psychological, and physiological. In other words, a highly technical treatise. Composers receive mention, from Palestrina to Gershwin, but while Carrillo, Ravel, Strauss, and Stravinsky are cited, one finds no references to Schönberg, Milhaud, Satie, Bartok, Hindemith, Prokofieff. A gentleman named Brahms is honored with only two lines. Perhaps he was not aesthetic.

* * *

Gustav Eckstein's novel, Kettle, is a vivid but disconcerting book, with some characters intensely distinct, and others treated with aggravating sketchiness. For instance, there is Maud Poliski, who steps into the opening chapter of Kettle, kisses Vladimir Munck, the pianist-composer whom she does not even know, and never afterwards re-enters the story in person. Maud is a flaming personage, and one would like to see and hear more of her. Vladimir is torn to pieces in the end because his ideals are shattered when he labors in an institution which was to become a temple of art but turns out to be a conservatory of commercialism. (I wonder who its director, Franz Joseph Koehler, is really supposed to be?) The secretary of the school, Cecelia Krutch, another shadowy figure, seems to be a pathological young woman, and it is difficult to sense whether she is most affected by Vladimir, Koehler, or Raymond Rothstein, founder of the great Art Centre or Lyceum, who says: "Music is not in the blood of the American people . . . if it were, would they wait till it was given them by men like me?" The author of Kettle not only has penetrative insight into the mental and emotional make-up of a distraught musician like Vladimir, and a serene and ordered example like the conservative Ben Schlicht; but also, analyzes keenly and correctly, many of the fundamental conditions of musical life in America, with side thrusts at its proletarians, plutocrats, sociology, illusions, aspirations, and false conceptions of art. The most likable figure in the book is that of Jeanette, a young woman who studies piano with Vladimir, lives with him, and then deserts him for a younger man. Mr. Eckstein apparently does not attempt to tell a story, but merely to trace a set of persons who drift into the same musical surroundings, and impinge upon it and upon each other through differences in character. He writes in an arbitrarily factual style, direct and staccato, with power and something of the cold cynicism belonging to the author in whom the literary analyst crowds out the warm humanitarian. Mr. Eckstein is a doctor by profession, connected with the research laboratory of a medical college in Cincinnati.

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Modern Composers and Claude Debussy must wait for their reviews until next week.

* * *

A truly outstanding over-the-air performance for two pianos, was that of Vera Brodsky and Harold Triggs last week in New York, when they premiered two new works, a Rhumba by Dana Suesse, and Abram Chasins' arrangement of Künstlerleben, by Johann Strauss.

The playing had superb musical taste, tone, and technic. Furthermore, remarkable exposition of the unusual and fascinating rhythms in the Suesse composition, and lovely presentation of the graceful figurations and piquant harmonies in the transcription by Chasins.

Miss Suesse's is a distinctive talent, and this decidedly sophisticated Rhumba confirms the promise showed in her concerto which she played last winter at a Paul Whiteman seance in Carnegie Hall.

Chasins' fantasy ranks with the best of the many piano treatments of Strauss waltzes, and at times juggles three themes in strikingly clear counterpoint. The work is a miniature masterpiece, but offers forbidding difficulties to any piano team except the most practised in ensemble and virtuosity.

* * *

Diogenes said that the foundation of every state is the education of its youth. What kind of a musical foundation for future Germany is being laid by the Nazi government?

* * *

Uncle Sam's recognition of Russia must be near. The Soviet Union has lifted the ban on jazz.

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Once upon a time there was a concert performer who took thirty-six bows but gave no encore. He was practising before a mirror.

* * *

It looks to us musically inclined persons that in Germany there is not freedom of listening.

* * *

Open season for moths in the piano.

Westchester's Ninth Festival

(Continued from page 5)

writers, Szymanowski, Suk, Debussy-Hartmann and Brahms-Joachim. Mr. Spalding's taste and musicianship, his purity of tone and technical mastery called forth salvos of applause which brought him back to the stage many times and resulted in a number of encores. He has established himself as a favorite with Westchester audiences.

André Benoist, accompanist for Mr. Spalding; Leonice Hunnewell, accompanist for the festival chorus and for the Contemporary Singers; and George William Volkel, festival organist, were appreciated for their artistic assistance.

FESTIVAL SPONSORS

In the past the festival was largely supported by a board of governors composed of outstanding citizens. While they continue to serve, the major responsibility has been assumed by men and women from every community in the county. These include the choral conductors: Clifford E. Dinsmore (president), Edgar Fowlston, Caroline Beeson Fry, F. Colwell Conklin, Lindley H. Varney, Willis Alling, George Matthew, Emily Harford Avery, Clarence M. Shumway, Angel Donchian, John Campbell, Gerard Buberta, Rachel Smith, Dorothy A. Andrews, Mrs. M. L. Fish, Edwin M. Steckel, Irma Correll, Dr. Victor L. F. Rebmann, John R. Jones, Stella Phelps, Charles W. Walker, R. H. Johnston, Ronald Coleman Greene, Clara S. Studwell and Roy W. Steele. Also the festival executive board: Mrs. Eugene Meyer (chairman of the board of governors), Mrs. Thomas J. Blain, Dr. Charles Chapman, Judge Cravath White (president of the choral society board), Theodore B. Wood, Mrs. Frances Weeks, Charles H. Warner, George Hjelte, and Kate A. Wasserschied, executive secretary.

Kurenko Faces Active European Schedule

Maria Kurenko sailed May 19 on the SS. Paris. On arriving in France, the Russian soprano gives a recital at the Salle Gaveau, followed by a concert in Vichy and concert and opera appearances in Bordeaux and Lyons. She plans to spend the summer as usual at her villa on the Riviera near the Cap d'Antibes. In the early autumn she is to repeat the tours she made last season of Czecho-Slovakia, Poland and the Baltic States, and in November she makes her debuts in Spain and Italy. Next season will mark her ninth consecutive tour of this country.

Remarks of Louis Wiley, Business Manager of The New York Times, at Dinner of the New York Singing Teachers' Association, Hotel Gotham, New York City, May 16, 1933

I AM glad to be here this evening. Singing teachers have always appealed to me. I have heard young and old, male and female, sing, and I can, therefore, appreciate the value of your labors.

I have been told of a man who sent his daughter to Europe to acquire the art of singing, and his next-door neighbor came in and expressed his unqualified pleasure and approval.

The functions of your association have the gratitude of all peaceful citizens who suffer agonies from the manifestations of persons who imagine they can sing. You do not discourage singers. You train their voices to a degree that brings out whatever harmonies may be lurking somewhere in the throats and chests of the pupils. This leads me to believe that you are advocates of inflation—of the lungs—where real notes are developed and sent forth.

And many golden notes which have unconsciously been hoarded.

Where would Patti, Sembrich, Schumann-Heink, Rosa Ponselle and Lily Pons, Bori, and a thousand other famous singers have lingered but for the work of singing teachers? Music has charms not only for savage breasts but for civilized lovers of music—and their name is legion.

You have brought skill, patience and ability to bear upon harsh and unpromising material—what seemed unpromising to the unprofessional ear, and educed the most marvelous voices that have enchanted mankind. It is to your genius that the world owes its greatest singers.

There is also the fine tuition that has brought quite ordinary folks to appreciation of the fact that they can sing—not professionally, but for the love of the thing. To my ear there is nothing more inspiring that the singing by a patriotic crowd of "The Star-Spangled Banner"—if they can reach that top note. It is one of your duties to bring that top note within the compass of 100 per cent Americans, and I am quite sure that your association has often succeeded in obtaining it from the human organ.

I wish you success in your efforts to improve the vocal powers of millions of our countrymen and countrywomen, and even of those of lower creatures, for does not the Good Book tell us that the voice of the turtle is heard in the land—a symbol of happiness and prosperity?

From Our Readers

Racial Rectification

175, Clarence Gate Gardens,
London, England.
May 1, 1933.

To the Musical Courier:

In an otherwise very pleasant and complimentary review of my recent book, Around Music, in your issue of March 11 last, your reviewer, Mr. R. M. Knerr, refers to me as, of all things in the world, a Hindu musician! May I take this opportunity of pointing out that I am nothing of the sort—we Parsis are neither Hindus nor Indians nor anything else but Parsis, that is to say, really Persians. I may also add that, realizing as many of us do, the colossal cultural debt that India owes to Persia, and the impudent pretensions put forward by Indian spokesmen of the Nationalist persuasion (about which, let me whisper in your ear, we Parsis as a whole are under no illusions) we most violently resent being lumped together under any generic name whatsoever with the rest of the inhabitants of India—especially the Hindus, for whom we have, and ought to have, nothing but the profoundest contempt. His present Imperial Majesty of Persia (incidentally one of the greatest of living statesmen, and one of the most illustrious monarchs who have ever sat upon the most ancient throne that still survives) fully realizes who and what we Parsis are, and is at the head of a movement for coaxing the Parsis of India back to their homeland, Persia.

Finally we are not "Fire-worshippers," as we are often ignorantly called, any more than the Catholics are, who keep a sanctuary light always burning before the Sacrament . . . Our Sacred Fire is kept burning in the Fire Temples in much the same way . . .

Yours truly,
KAIKHOSRU SORABJI.

A Tuner's Timely Warning

New York.

To the Musical Courier:

Pedagogic slothfulness. There is such a thing, and the observant tuner-technician doesn't have to probe very far in order to discover the lamentable ailment. It is a matter of amazement to the "piano doctor" to contemplate the general employment by the teaching fraternity, especially the vocal experts, of bad pianos far below proper pitch and out of tune. Any person teaching music with a poor piano and being aware of that fact, is simply perpetrating a shameful act of common dishonesty. The knowledge of an uncomfortably large majority of teachers committing the sin is not esoteric. The don't-care attitude is anything but idealistic. The writer in his journeys among the profession, occasionally inquires if they know what is meant by a temperament in the piano. What did Bach mean by "Well Tempered Clavichord?" The answer invariably is a blank stare or snobbish reply of evasion that we recognize of course to be a smoke screen of inefficiency. They know nothing as a rule about the terms 440 A, partials, harmonics, frequencies,—and yet have the monumental gall to pass an opinion about a tuning. Most music teachers do not know if the piano is in tune or not. Musical America! Just listen to the pianos (so called) in the average home, in the theatres, over the air; yea, in the Metropolitan Opera House studios and Carnegie Hall rooms. New York City, the Mecca of music in America! How can correct results be achieved from incorrect instruments? All of which seems to be a true case of the blind leading the blind.

Yours very truly,
F. E. LANE.

"It's a classical piece for the piano by a man whose name begins with 'B'."

OBITUARY

Emil Oberhoffer

SAN DIEGO, CAL.—Emil Oberhoffer, founder and for twenty years conductor of the Minneapolis Symphony Orchestra, died here on May 22. Mr. Oberhoffer was born in Munich sixty-five years ago. When he was only ten he was proficient on the violin and organ, and his further music studies included piano and composition with Cyril Kistler and, later, piano in Paris with Isidor Philipp.

Coming to America, he made a brief stay in New York, moving from there to St. Paul, Minn., where he became conductor of the Apollo Club in 1897. In 1901 he assumed the duties of conductor of the Philharmonic Club of Minneapolis, and by 1903 had secured an endowment for the establishment of a symphony orchestra there. This body, beginning with a membership of something over fifty players, has steadily increased in size and reputation until it is now counted among the ranking American orchestras. Eugene Ormandy is its present conductor.

Mr. Oberhoffer retired from his leadership of the Minneapolis Symphony Orchestra in 1923. During his period of residence in that section, he was professor of music at the University of Minnesota, served as an organist in Minneapolis and was active in music generally. When Walter Henry Rothwell, conductor of the Los Angeles Philharmonic, died, Mr. Oberhoffer took his place for a short time. He conducted at the Hollywood Bowl in 1923 and again in 1926. He had been guest conductor with the San Francisco, St. Louis and Detroit symphony orchestras. D.

Ernest Torrence

Ernest Torrence, motion picture actor, died in New York on May 15. Mr. Torrence was a native of Edinburgh, Scotland. His early career was as a musician. He studied at the Edinburgh Academy of Music, the Conservatorium in Stuttgart, Germany and the Royal Academy of Music in London; won the Royal Academy's medal for operatic singing and the Westmoreland scholarship, and in 1901 was singing baritone roles with the Savoy Opera Company. He continued to appear in opera and concert, and also in several musical comedies here and in England. In 1921, he made so successful an appearance in the photoplay Tol'able David (in which he took the part of the villain), that he decided to remain in the motion picture field. Since then he has appeared on the screen in numerous types of roles. He was fifty-five years old. He leaves a wife and son, a sister and several brothers.

Walter J. Staats

MERCHANTVILLE, N. J.—Walter J. Staats, former treasurer of the Victor Talking Machine Company, died at his home here on May 20, at the age of fifty-three. Mr. Staats began his work with the Victor organization in 1904, as a shipping clerk. His rise to the position of treasurer was rapid. He had also acted as managing director of the London Gramophone Company and the Canadian Berliner Company and been at the head of plants in Shanghai, Buenos Aires, Hollywood, London and Camden, N. J. He was an officer in several banking and trust companies of New York and New Jersey. C.

Mrs. Dwight E. Marvin

SUMMIT, N. J.—Mrs. Dwight E. Marvin, the former Ida Norton, wife of the former rector of the Flatbush Presbyterian Church in Brooklyn, N. Y., died here on May 21 at the age of eighty-two. Mrs. Marvin was a graduate from the Emma Willard School in Troy, N. Y., where she majored in music. Her marriage to Dr. Marvin was in 1874, and afterward she was organist and choir leader in his parishes in Philadelphia and Brooklyn. Surviving are her husband, two sons and a daughter. V.

Mrs. Martin S. Watts

Mrs. Martin S. Watts, of New York, died last May 20 after a long illness. Mrs. Watts, not a professional musician herself, was an amateur pianist of unusual ability. She had been a boxholder at the Metropolitan Opera for many years, and her salon saw the regular visits each winter of most of the famous singers. Mrs. Watts' decease creates an irreparable void in the social-musical life of New York. She is survived by her husband and two sons. L.

Mrs. Anthony Martinek

PITTSBURGH, PA.—Mrs. Anthony Martinek, a music-lover and patron, died here on May 13. Her gifts in the interest of music included a donation of $100,000 in 1931, through the Tuesday Musical Club, toward the Stephen C. Foster memorial. She had also assisted many young musicians. Mrs. Martinek was born Belle C. Boyd of Akron, O. P.

Fred Vogeler

BAY RIDGE, N. Y.—Fred Vogeler, pianist, teacher and composer, died May 14 at his home here. Mr. Vogeler, who was forty-two years old, had appeared in vaudeville and known military service as a musician. B.

Francis J. Morrisy

ASTORIA, N. Y.—Francis J. Morrisy, organist at the Roman Catholic Church of Our Lady of Mount Carmel, a post he had filled for fourteen years, died on May 17 at his home here. Two sisters survive. B.

David de Groot

LONDON—David de Groot, violinist, died here on May 22. Mr. de Groot, who was fifty-two, was a noted member of his profession in this city. S.

Miscellaneous Concerts and Musicales

Union Theological Seminary Music School Compositions

The School of Sacred Music of Union Theological Seminary, New York, was heard at the chapel, May 18, in seventeen numbers of sacred music, composed by the nine men and eight women candidates for the degree of Master of Sacred Music. Dr. Clarence Dickinson, director, enlisted the aid of the seminary choir, and the choirs of the Brick Presbyterian Church, New York, and St. Paul's P. E. Church, Brooklyn.

The choral body numbered eighty singers, and a worthy program was presented in dignified style. Ruth Bampton's Introspection, played by herself, had modernistic music, of melodic pattern. Frederic Miller's Come Creator Spirit (which showed a harmonic gift), brought soli by Grace Sanford, Josephine Waters and Marion Beaumont. Lights of Evening, by Kenneth W. Smith, unaccompanied, was pleasing, and the tenors did good work. The Lord Is My Strength, by Agnes McLean, baritone solo, sung by Raymond Moreman, had decided merit. A mixed quartet, As Torrents of Summer, showed Melvin L. Gallagher to be a well schooled composer; it was sung by Miss Wells, Marion Beaumont, Harold Haugh and Mr. Moreman. An organ prelude, O God in Heav'n, by Cochran Penick, played by the composer, was Bach-like in feeling. Louise W. Hurd's anthem, Almighty Will, was an example of excellent writing, with soli by Miss Wells and Mr. Haugh against a choral background. Mr. Moreman's Kyrie, Gloria and Sanctus showed him as a composer of skill and invention, with *à cappella* passages and women's voices in detailed singing. Gladys Grindeland's Agnus Dei is music of impressive dignity. These Are Gifts, by Mildred Buttrey, (with solo by Mr. Haugh), is melodious, with fluent modulations. Outstanding for construction and interest was Harold Frantz' choral prelude on the Christmas hymn, How Brightly Gleams. In characteristic old English style was an anthem, Sussex Mummer's Carol, by William R. Davis, the baritone solo sung by Mr. Moreman. An organ Lullaby by Olive I. Wells, had individuality. Charles Black's beautiful soprano solo, Cradle Song, was delivered by Miss Wells; and Margaret Sittig played the violin obbligato expressively. A Christmas Carol by Eunice Kettering was a joyous interlude and made use of a spiritual theme; Miss Wells, Mr. Moreman and Mr. Haugh sharing soli and an ensemble climax. All In the April Evening, a melodious solo by Beulah Lindgren, was sympathetic in style and excellently sung by Mr. Haugh. The closing Te Deum by Ralph A. Harris enlisted his own choir of boys and men, who collaborated in effective singing. Soli by the boys (Garriques and Hamerschlag), climaxes on high notes, and a sonorous finale, marked this as a work of importance.

Luis H. Sanford assisted as organist, and a large congregation heard the music with appreciative attention. F. W. R.

* * *

Corleen Wells Soloist with New Choral Society Led by Sanford

FLUSHING, N. Y.—The introductory concert of the Ars Musica Guild (Luis Harold Sanford, conductor) was given in the Reformed Church of Flushing on May 16 before an audience of more than 500. Corleen Wells, soprano, was assisting artist.

The chorus offered several madrigals, To Sylvia (Schubert), a Belgian air entitled Evening by Edward Lassen, Worship (Geoffrey Shaw), Courage (Bruno Huhn), a Czech folk song and an interesting composition by Mr. Sanford, dedicated to the guild and set to the words of Southey's poem Night. The ensemble's firm, resilient tone and balance, as well as its adherence to Mr. Sanford's wishes, showed the group worthy of assured place among the Long Island singing societies.

Miss Wells sang excerpts from Handel oratorios, several songs by American women composers (including October Noon by her accompanist, Grace Krick Sanford) and The Lass with the Delicate Air (Arne). The soloist, a familiar and favorite singer, delighted her audience with her vivid delineation of this music. Her customary vocal clarity and appeal was displayed throughout her list, and the hearty plaudits of her hearers attested their pleasure in her singing. Miss Sanford proved an adept accompanist, and also gave piano soli, including two pleasing items by Mr. Sanford. L.

* * *

Morris Piano Pupil in Program

Loie Nickerson, pianist, gave a program on May 7 at the New York studio of Harold Morris. Opening with the Bach-Liszt Prelude and Fugue in G minor and a Scarlatti Pastorale, Miss Nickerson proceeded with MacDowell's Keltic sonata. Mr. Morris joined her at the second piano for performance of the Rachmaninoff second concerto and the Adagio from his own concerto for piano and orchestra. Miss Nickerson offered two Chopin pieces. She has excellent technical control and poise, which she combines with genuine interpretative insight. In response to the enthusiastic demands of the large audience she played as encore Mr. Morris' Scherzo. M. L. S.

* * *

Erb Conducts N. Y. U. Orchestra, with Johannsen and Epstein Assisting

The New York University Orchestral Society, under the direction of John Warren Erb, gave a concert on May 11 in the auditorium of the School of Education of the university. Soloists were Andrea Johannsen, soprano (artist pupil of Harriet Foster) and Ruth Epstein, harpist. The orchestra played Haydn's Oxford symphony, Sir Henry Wood's orchestration of Le Nil by Xavier Leroux, Wagner's Siegfried Idyll, the overture from the ballet music Die Geschöpfe des Prometheus by Beethoven, and two numbers for string orchestra, Bach's Air on the G String and Mr. Erb's The Unfolding. The group has a firm, sustained tone, consistently resilient and capable of good dynamic effects. Their conductor's excellent training is in evidence in the quality of their playing and in the surety and balance of the instrumental elements.

Vocal music by Gounod, Hallström and Thrane was given pleasing exposition by Miss Johannsen, who revealed a well schooled voice of natural richness. Miss Epstein showed herself an interpreter of ability and technical prowess in Pinto's Adirondack Sketches. M. L. S.

* * *

Rita Neve Gives Piano Recital

Rita Neve, English pianist, gave a recital at the Caruso Theatre, New York, May 16, assisted by Lucile Berthon, soprano. An audience of fair size applauded a group of Spanish pieces by Longas with fervor. Of these, Habanera was gracefully performed and Aragon given with scintillating brilliance. Borowski's well-constructed Sonata Russe opened the program, Chopin, Debussy, deMarky and Lobos works continued it, and the Strauss-Dohnányi waltz from Zigeunerbaron concluded Miss Neve's offerings. Miss Berthon sang Les Filles de Cadix and Mana-Zucca's I Love Life with animation and pleasing tone. The audience particularly liked two Spanish songs, La Partida (Alvarez) and Te Quiero (Crever). Granville English played her accompaniments with sympathy and attention to detail. F. W. R.

* * *

Washington Square Opera Company Heard in Pinafore

Pauline Winslow conducted Gilbert and Sullivan's H. M. S. Pinafore at St. Michael's Church parish house, New York, May 11, the cast including Paula Fire, who sang Josephine with clear, expressive voice; Benita Lordly, who presented Buttercup with excellent characterization; John Barr, an able Captain, and George Farrell, a stalwart Sir Joseph. An orchestra of five players aided Miss Winslow, who was at the piano. Claude C. Cornwall, stage director, had arranged a smooth performance. A large audience attended, among whom were Esperanza Garrigue, Florence Foster Jenkins, Etta Hamilton Morris and Katharine N. Fiqué. F. W. R.

* * *

Prince Galitza's Musicale

A musicale was given by Prince Galitza at his New York home on May 12. Marguerite d'Alvarez sang Spanish songs; Florence Foster Jenkins was heard in French songs with violin obbligato played by Anja Sinayeff; Mme. Tarasova offered Russian numbers; John Patterson, tenor, German Lieder, and Cosme McMoon, pianist-composer, a Chopin group. S.

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Madrigal Society Scholarship Winners Appear

Seven winners of scholarships granted by the New York Madrigal Society (Marguerite Potter, founder) shared an hour of music at the Wanamaker Auditorium, New York, May 19. Walter Eisenberg, violinist, played classics and Saint-Saëns' Rondo Capriccioso with good technic but rough tone. Suzanne Kachooney has a promising voice and temperament, and Beatrice Rodick played pieces of her own composing fluently. Samuel Kligfeld has a pleasant baritone voice, immature as yet, and was handicapped by singing four songs of similar character. Ruth Berman played harp pieces in good taste. Miriam N. Park's singing of Finnish songs in costume was enjoyed, and Jack Finestone finished the program by playing the Grieg piano concerto (first movement) colorfully. Dolores Hayward, Ruth Kemper and William Ross were accompanists, and the audience was responsive to each participant. F. W. R.

* * *

Sebastian and Buchanan Sing in Princeton

PRINCETON, N. J.—The Present Day Club sponsored a recital on May 17 by Rita Sebastian, contralto and Percy Buchanan, tenor. Mr. Buchanan began with operatic excerpts by Verdi and Mascagni, revealing opulent tones of wide range and brilliant quality as well as discriminating musicianship. Later he returned to sing Tosti's Serenade and A Vucchella and two Japanese folk songs, numbers in English by Harding, Squire and Dix, and two duets with Miss Sebastian—The Night Shades Are Falling (Williams) and Home to Our Mountains from Il Trovatore.

Miss Sebastian's offerings comprised excerpts from the operatic writings of Meyerbeer and Donizetti, songs by Brahms, de Falla and Grenet, and a group by Ward, Mana-Zucca and Cadman. Her voice has that richness that so well becomes the contralto register, and she sings with feeling and warmth. Both singers had able accompanists—Edna Sheppard for Miss Sebastian, Mrs. Buchanan for her husband.

Ada Soder-Hueck of New York was guest of honor. J.

* * *

New York College of Music Presents Harpists

Five young harpists, pupils of A. F. Pinto at the New York College of Music, New York, collaborated in a recital in the college auditorium, May 21. Ruth Seiderman played pieces by Mozart, Pinto and others, displaying good tone. Laurel Perlitch's accurate performance brought her deserved applause. Victoria Brown excelled in the Drdla-Pinto Souvenir, expression and rhythm marking her playing. Ruth Epstein interpreted Pinto's charming Lake Scene, a Brahms waltz and Rubinstein's Melody in F, and showed even scales and tasteful style in these, overcoming with ease the difficulties of Cella's Bagatelle, and Zimbalist's violin piece, Hebraisches Lied und Tanz. Wilhelmina Meagher's performance had poise, expression and individuality. Her offerings included works by Pinto, Rimsky-Korsakoff, Palestrina, Verdalle and Tale. The annual graduation exercises of the college are announced for Town Hall on June 23. F. W. R.

* * *

Maria Carreras Artist Pupils' Event

Cosmo Pusateri, Priscilla Reed and Jeanette de Geelen participated in a recital at the Casa Italiana, recently, as representatives of the piano artist class of Maria Carreras.

Mr. Pusateri has a fine talent and promises well. His interpretation of the Bach-Busoni Chaconne clearly demonstrated this, and in the numbers by Albeniz and Paganini-Liszt he also gave evidence of a brilliant technic.

Miss Reed interpretated the Beethoven sonata, Les Adieux, with musicianly taste and a depth of understanding; in the three Brahms Intermezzi she further demonstrated an able technical equipment.

Miss de Geelen has outstanding ability, finger dexterity, sensuous touch and refined taste. She was very effective in the climaxes of the Franck Prelude, Choral and Fugue and had to add an encore after the Liszt Mephisto Waltz, which came as a good contrast to the Chopin Barcarolle and Strauss Serenade.

Mme. Carreras as well as the performers were congratulated. M. T.

* * *

Mary Ledgerwood and Mozart Quartet Heard

On May 7, Mary Ledgerwood, contralto and the Mozart String Quartet shared a program presented by the New York Federation of Music Clubs at Aeolian Hall, New York. Miss Ledgerwood delivered a group of classic Italian songs, followed later by Purcell, Bungert, Schumann and Schubert numbers. The quartet, under the leadership of Wesley Sontag, performed the Haydn quartet in C and short pieces by Burleigh, Lloyd, Ocko and Sontag's own Ghosts of Indians. W.

* * *

Junior Violin Recital at Philadelphia Musical Academy

PHILADELPHIA. — Junior pupils of Frederick E. Hahn at the Zeckwer-Hahn Philadelphia Musical Academy were heard in a violin recital on May 15. The Loeillet sonata was played by the junior ensemble, which also offered Hellmesberger's Tarantelle, displaying good unity and tempo and commendable tone quality in both numbers. Solo participants were Ralph Belinsky, Roslyn Peyser, Thomas Roth, Malvin Carmin, Clara Cornfeld, Hilda Chazin, Eleanor Benditt, Louis Gershman, Stanley Brenner, Anita Shervin and Alvin Rudnitsky, whose offerings were by Drdla, Godard, Handel, Mozart, Schubert, Wieniawski, Hahn and others. Their playing was enjoyable for the technical facility they displayed, as well as for the evident appreciation of the pupils for the beauties of the music under performance. Mrs. Kenneth White was a capable accompanist. S.

* * *

Gescheidt Pupils Applauded

Adelaide Gescheidt, vocal teacher and coach of New York, presented seven of her pupils in recital at her studio on May 10, before an audience of 200. The program included excerpts from the writings of Brahms, Handel, Bach, Verdi, Wagner, Tschaikowsky, Marx, Strauss, Wolf, Donizetti, Pierné, Delibes, Duparc, Giannini, La Forge, Jacques Wolfe, Deems Taylor, Quilter and others.

The opening number was a duet by Svea Wikstrom, soprano and Walter Schiller, bass, in which their voices blended excellently. Louise Scott Temple, contralto, showed intellectual grasp and finished vocalism in two groups. Mary Aitken, soprano, who has often appeared in New York and Brooklyn, sang with ease and freedom of production and artistic interpretation, her French and German diction deserving special commendation. Romley Fell, baritone, gave generously of his opulent voice, also displaying dramatic ability. Miss Wikstrom returned to sing solo numbers, revealing a clear, true soprano of mellow quality and a feeling for mood. Audrey Newitt, contralto, has a warm, rich voice and a sense of the dramatic. Walter Schiller, basso, gave evidence of talent and a vocal equipment of breadth and fullness, which is also capable of pianissimo effects. Philip W. Whitfield, bass-baritone, sang with vibrant tone and exceptionally clear enunciation. His voice is large, but flexible, meticulously trained and accurately pitched. He has a well developed expressive faculty and keen sense of humor.

Miss Gescheidt is known for her system of normal, natural voice development and the artistry of singing. Her pupils show the results of this method in the high standard of their work. L.

* * *

Song List Arranged by Gertrude Dueheana

BOSTON.—A song recital under the direction of Mme. Gertrude Dueheana, was presented at Steinert Hall, May 2, with Eileen Sutherland as pianist-accompanist.

The program held compositions by Mendelssohn, Gounod, Ponchielli, Curran, Rogers, Pergolesi, Manning, Saint-Saëns, Ambroise Thomas, Dvorák, Godard, Kountz, Bruno Huhn, Mascagni, Carrie Jacobs Bond, Metcalf, Leoncavallo, Verdi, Mozart, Lalo, Protheroe, Amy Woodforde-Finden, Rossini, Schubert and Meyerbeer. The singers were Herbert Raimonde, Samuel Gilfenbaum, Rae Miller, Harry Kertzman, Gabrielle Decot, Minna Cohen, Wallace Sidman, Helene Norwood, Harry Rubin, Helen Goldstein, Alice Ocnoff and Elizabeth Maguire. M.

* * *

Artist-Pupils of Dora Rose Appear

A vocal recital by the artist-pupils of Dora Rose was given in Carnegie Chamber Music Hall, New York, May 20. Josef Shuldner was at the piano, and the singers appearing were Mildred Kraus, Gertrude Lefkowitz, Ethel Niditch, Fannie Billing, Ruth Schwartz, Ruth Scott, Miriam Crane, Doree Gerbere and Grace Sloane. A vocal ensemble included Misses Schwartz, Sloane, Gerbere, Scott, Crane, Kraus, Lefkowitz and Niditch and Anna Bachner, Sadie Susselman, Mary Miller and Estelle Rose. The program was thoroughly enjoyed by the audience, the singers displaying good technical control and interpretations consistent for good taste, although varying, of course, in native ability and imagination. Mr. Shuldner was an excellent accompanist. M. L. S.

* * *

Ehrlich Leads Opera Music

That the music department of New Utrecht High School, Brooklyn, N. Y., is trained was evident in the concert of operatic music given on May 19. Philip Ehrlich, chairman, presented the school band, the senior orchestra, madrigal society, and girls' glee club in ensemble numbers by Verdi, Wagner, Handel, Balfe, Borodine, Puccini, Mascagni and Rubinstein. Soloists were Helen Berger, mezzo-soprano, and John Tympone, tenor. Associated with Mr. Ehrlich in musical activities are Peter J. Wilhousky, Laura G. Marinello, Samuel B. Charry, Nathaniel G. Levine and Jean Golubin. F. W. R.

(Continued on page 21)

American Conservatory of Music Completes Its Forty-Seventh Year

Wide Influence and Growth in This Period—Graduates Hold Positions in Colleges and Schools

CHICAGO.—The Century of Progress Exposition being held in Chicago this summer includes many exemplifications of the musical development made through this span of years. That musical education has kept pace with the times is nowhere more apparent than in the growth of the leading conservatories. A case in point is the American Conservatory in Chicago, which, starting in 1886 with a small staff of teachers and a student body of less than 100, has grown until now the faculty numbers over 135 artist-instructors and the annual enrollment of students is close to 3,000.

HISTORY OF INSTITUTION

The American Conservatory was the expression of the educational ideals of its founder and former president, the late John J. Hattstaedt, one of the pioneer master musicians of Chicago. Since his death, the work of the conservatory has been carried on under the leadership of Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, with the assistance of a group of associate directors and other officers, including Heniot Levy, Louise Robyn and Herbert Butler as associate directors; Allen Spencer, dean of the faculty; Charles J. Haake, educational director; and Mae Saunders, registrar. Many of the in-

KARLETON HACKETT

structors of the conservatory have been with the institution for twenty-five years or more.

Mr. Spencer, pianist and teacher, has been on the staff since 1892. Mr. Hackett, one of the prominent voice teachers of the country, joined the faculty in 1895. His pupils have appeared extensively on the operatic and concert stage. In addition to his teaching, Mr. Hackett is a critic and lecturer. Elaine DeSellem and Charles La Berge, members of the vocal department, have been with the conservatory over twenty-five years. Mr. Levy, whose connection dates from 1914, is known as a concert pianist here and abroad. He is also a composer and has trained many pianists. Kurt Wanieck, pianist and teacher, has been at the school since 1906. Miss Robyn, a member of the conservatory family since 1901, has been a teacher of advanced piano students and director of the children's department and teachers' training classes. Earl Blair, pianist and teacher, has been a staff member for more than twenty years. During the past few years several additions have been made to the faculty. They include Theodore Harrison, voice instructor; Rudolph Reuter and Tomford Harris, concert pianists and teachers; Mabel Webster Osmer, piano pedagogue.

In the violin department, Mr. Butler and Mischa Mischakoff are eminent in their field. Mr. Mischakoff is concertmaster of the Chicago Symphony Orchestra, also a concert and chamber music artist. Mr. Butler, pupil of Joachim, has given recitals in America and abroad. A member of the violin faculty since 1902, he has, as director of the Conservatory Symphony Orchestra, built up a strong musical organization which gives concerts each season.

The department of theory and composition includes such composers and teachers as Leo Sowerby and John Palmer. Wilhelm Middelschulte of the organ department (also a composer), was for many years organist for the Theodore Thomas and Chicago Symphony orchestras. O. E. Robinson, an exponent of modern methods in public school music, has headed that department since 1901. An important addition to the curriculum in recent years is the class piano method course (Oxford), under the direction of Gail Martin Haake.

The American Conservatory courses meet the requirements of state boards of instruction and national educational bodies. C.

Mojica to Sing in Europe Until Fall

José Mojica, Mexican tenor of the Chicago Civic Opera Company, is on a tour of the Balkans and the Near East. Troy Sanders is his piano accompanist. Mojica gave four recitals at the Gloria Palace in Istanbul, and many Turkish officials and members of the foreign diplomatic corps came from Angora to attend. The tenor was guest of honor at a luncheon given on April 14, by Michel Seferoglou, concert impresario, at his palace on the Island of Prinkipe. A reception was also tendered him by Nureddin, Stamboul composer.

From Istanbul, Mojica went to Sofia, where he gave a recital at the Royal Military Club, April 21, under the patronage of the King and Queen of Bulgaria. Following this came bookings for two concerts in Salonica and four in Athens. The first two weeks of May found him singing in Cairo and Alexandria. Engagements in Italy and Monte Carlo come next. Mojica is booked for concerts and opera in Europe until next autumn, when he returns to America for a concert tour.

Schofield and Pupils in St. Cecilia Concert

The St. Cecilia Club, Staten Island, N. Y., recently gave its final program of the season. A summary of the season's topics was given in a series of two-minute talks, with musical illustrations. Edgar Schofield is conductor of this club, and his pupil, Arthur Bailey, was soloist in The Harp Weaver by Elinor Remick Warren, which the St. Cecilia Chorus sang under Mr. Schofield's direction. Mr. Bailey also offered solos by Wintter Watts, Campbell-Tipton and Richard Hageman. Another Schofield pupil, Juliet Hughes, sang Duparc's Chanson triste and Fantoches by Debussy, following a talk by Mrs. Moller on French Psychology Expressed in Music.

Recent Activities of Nathaniel Cuthright

Nathaniel Cuthright appeared on May 1 in a concert preliminary to the performance of Gilbert and Sullivan's H.M.S. Pinafore (which was given on May 18 for the benefit of unemployed sailors) at the Seamen's Institute, New York. The tenor was heard in solos as well as in duets with the Josephine of the cast. On May 7 Mr. Cuthright made his second appearance before the Actors' Dinner Club Sunday evening musicales. Besides his individual numbers, he sang duets with Richard Cody, former bass of the Chicago Civic Opera Company.

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**See first editorial page for list of other representatives.*

JOHN R. HATTSTAEDT

HENIOT LEVY

SILVIO SCIONTI

MISCHA MISCHAKOFF

Training the Young to Listen to Modern Music with Understanding

Ideals of the Music School of the Henry Street Settlement Discussed by Mrs. Hedi Katz, Its Director

Whether children shall be trained in the musical idiom of the present day or given their first instruction in music of past eras, is a question that has recently created considerable discussion. In this matter, the practise of the Music School of the Henry Street Settlement (New York) is especially pertinent, for this organization, under the direction of Mrs. Hedi Katz, has attained notable success in the preparation and presentation of modern music by such composers as Hindemith, Kurt Weill and others.

The school cantata, We Built a City, by the former composer was given its American première this season in an English version by the Music School children's chorus; and several weeks ago the opera Der Jasager by Weill had a stage presentation informed by the most modern spirit of theatrical art by older members of the school. Last season Hindemith's eight canons for voice and string quartet were given their American première in a Town Hall concert of the same organization. It was largely owing to the enterprise and forward-looking ideals of the director of the Henry Street music school that an international contest for musical works in modern idiom suitable for school performance was held several seasons ago by the Association of Music School Settlements in New York, which resulted in the award of a prize to Hanns Jelinek of Vienna.

MRS. HEDI KATZ

STARTING WITH THE CHILD

"We must start with the child to cultivate intelligent hearers for modern music," Mrs. Katz said recently. "I believe that one has no right to rob the average child of the opportunity to learn, understand and love the musical idiom that expresses his own time. After the age of twelve he has already been conditioned against it. The proof that our system of instruction is practical lies in the fact that small children adore modern music and find nothing strange in it. They have not yet erected the wall against such appreciation that prevents many adult listeners from finding pleasure in it.

"We have four- and five-year-old pupils playing Bach, Stravinsky and Hindemith, and loving it. Of course, one cannot take the child and introduce him to such works without a thorough background. This we achieve by means of daily half-hour lessons in sight singing, ear training and creative work on the blackboard, using the Justine Ward method. Each child masters the keyboard and can transpose into any key before beginning the performance of exacting music. Any notation is a living thing to them. In short, our ideal is to give the average person the ability to read and write music as they would read and write letters. Once they have that, they listen differently to all music.

"I have been asked, 'What about the conservative child?' We have found that no child is born with conservative musical instincts. It is we adults who tend to ruin them for an appreciation of modern works by instilling prejudices. Contemporary music is always 'ahead' of the average person, just as the gifted composer is usually ahead of the appreciation of his time. Our aim is to give a professional music training for non-professional use. Our faculty includes such outstanding musicians as William Kroll, Fraser Gange and Theophil Wendt, and we were the first school of our type to introduce the modern dance under Hans Wiener.

INTRODUCED STRINGED INSTRUMENT MAKING

"A pioneer phase of our work is the making of stringed instruments—an activity that is elsewhere neglected in this country, though very popular in Europe, where entire villages in Bavaria and the Tyrol are devoted to it. If it could be spread here, we should have a new industry, in a time when there is a great need for useful work. Our instruments have been played by Elman and Menuhin."

Mrs. Katz, a graduate of the Vienna Akademie der Musik, where she received the artist's diploma in violin, is the wife of Leo Katz, artist and lecturer on the staff of the Metropolitan Museum of Art, who has recently finished a large mural for the Chicago World's Fair. In the six years during which she has been director of the music school, that organization has grown from two pupils and a tiny room to one of the leading organizations of its kind in this country. This year the nine schools of the association were the recipient of a $25,000 award from the Carnegie Foundation, which found that the activities of the organization were of vital importance in morale-building among young and under-privileged children of New York City.

"The settlement music school," says Mrs. Katz, "is an oasis, a place for mental, cultural and artistic opportunity otherwise denied to the young of the districts in which they are situated. As the instruction is provided for all talented pupils, we are enabled to afford a bridge between the small local world and the great world of the mind and spirit. It is in this phase of the work that I personally find a great and lasting satisfaction." R. M. K.

Musicales

(*Continued from page* 19)

Tollefsen Piano and Violin Pupils Concert

The annual spring concert by violin and piano pupils of Carl and Augusta Tollefsen attracted a large audience to the Old First Church, Brooklyn, N. Y., May 19. Six solo pianists, two solo violinists, and six ensemble numbers were associated in a program of interest. Following an organ prelude by Lawrence J. Munson, Jean Reich played Chopin and Schubert pieces excellently. Marion Wolinitz, Laura Siegal, William Bjurmark and Nicholas Zingara constituted a violin quartet, which, with Solomon Davis at the piano, produced enjoyable music with good ensemble. Mr. Davis played best Chopin's fantasia in F minor, albeit too fast. Sarah La Barbera, a tiny pianist of seven years, astonished by her vigor and facility. Rubin Schumann played Kreisler violin excerpts with style, and Florence Bunin appeared at her best in Debussy's Arabesque in E. Misses Wolinitz and Siegal united in the Vivaldi concerto for two violins, playing with thorough understanding and sympathy. Sylvia Altman's bold style and musical touch made her performance of Chopin's scherzo in B flat minor enjoyable, and Jean Lyons played Grieg and Liszt works with expression and brilliancy. A grand finale of sixteen violins, Song Celestial by Severn, closed the program. These players were William Bjurmark, Frank Delisola, Theodore Feinblatt, Evelyn Goodman, Robert Gordon, Frank Hartmann, Georgia Jacobs, Bert Ludwig, Jean Lyons, Helen C. Mills, Irene Rapoport, Rubin Schumann, Jessie Severe, Laura Siegal, Marion Wolinitz and Nicholas Zingara.

The rich contralto voice of Malvel Ritch, singing Debussy's aria, L'enfant Prodigue, brought her resounding applause. Mr. and Mrs. Tollefsen played accompaniments.

F. W. R.

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Schoenemann Studio Recital

The last musicale of the season of the Edward J. Schoenemann music studios was held in Brooklyn, N. Y., May 20, when compositions by Beethoven, Grieg, Tschaikowsky, Engelmann and others were played by the following pupils. Marion Frossel, Edith Bottonoff, Rebecca Duarkus, Dora Neidhoff, Leonard Urchel, Raymond Foster, Natalie Heishman, Dorothy Koenig, Marie DeBold, Lucille Cusumano, Marguerite Bolderson, Sophie Kret and Jennie Kret. Juliette Schoenemann sang modern songs and every number received appreciative applause. F. W. R.

Enzo dell' Orefice Holds Opera Classes

The first course of grand opera classes which were begun this season by Enzo dell' Orefice of New York, former coach of Caruso, ended May 25. The course is devoted to the training of American singers and has drawn a large number of students. The choral groups have been well attended and the members have learned the choral passages of three operas. Those selected for the solo chorus are Marjorie Bowes, Adele Gaetz, Francis Allegro, Mildred Hirsch, Rima Stuart, Sarah Rothman, Norma Le May, Mary Martin, Helen Cody, Josephine Cray, Ethel Owens, Joseph Kaplan, Lester Lammers, Julian Nichols and Anthony Petrillo. From the junior group Veronica De Vine, Fran Geringer, Jerry Swilkstein and Bob Norton have passed to the senior group.

The summer course began on May 25, and new operas are in preparation.

La Forge-Berúmen Musicale Broadcast

The weekly La Forge-Berúmen musicale over WABC on May 18 presented Marie Powers, contralto, and Orsala Pucciarelli, coloratura soprano, with Frank La Forge, their teacher, providing the accompaniments. Miss Pucciarelli opened with Rossini songs revealing a voice of flexibility and range and pleasing quality, as well as musicianly understanding. Miss Powers followed with Lieder, and gave freely of her art and rich, sonorous voice. Miss Pucciarelli sang the Ah, non giunge from La Sonnambula, achieving a notable climax with the F in alt. Miss Powers concluded with numbers in English, among them, Sleep Song by Mr. La Forge. L.

Carl M. Roeder Students Appear

Doris Frerichs, pupil of Carl M. Roeder of New York, was piano soloist on May 15 at the concert of the Ridgewood Chorale in Ridgewood, N. J., playing the Chopin Fantasia in F minor and works by Rachmaninoff, Debussy and Dohnányi. Miss Frerichs also appeared in recital at Barrington School, Great Barrington, Mass., May 7. Another recent recitalist at the same school was Haru Murai, a Japanese pupil of Mr. Roeder. Marjorie Corin, another Roeder student, gave a program at Skidmore College, Saratoga Springs, N. Y., on May 11.

Francis Rogers Artists Engaged for Opera

Francis Rogers will keep his New York studio open till July 1. Four of his pupils—Roland Partridge, tenor; Floyd Worthington, baritone; Harold Boggess, baritone, and George Newton, bass—have been engaged for the summer opera season at Chautauqua, N. Y.

Scottish Music Critics Shirk Judgment on Hindemith

EDINBURGH.—The Contemporary Music Society, at its last concert of the season, submitted a complete Hindemith program, consisting of a suite from The Demon, op. 28; Die Junge Magd, op. 23, No. 2 (song cycle); and Kammermusik, No. 1, op. 24, No. 1. The Scottish critics were unanimous in their reticence as to whether the music was good or bad, although all of the works were performed for the first time in Scotland. Mona Benson was the singer and Steward Deas conducted. W. S.

Columbia to Broadcast Robin Hood Dell Concerts

The Columbia Broadcasting System will carry the summer concerts of the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park, Philadelphia. Beginning July 8 the programs are to be heard over WABC and a national network each Saturday and Sunday evening throughout the eight-week season. Conductors for these concerts include Hans Kindler, Howard Barlow, David Mendoza, Alexander Smallens, Erno Rapee and Eugene Ormandy. In addition to the symphonic concerts, opera performances with chorus, ballet, complete scenery and lighting, are also to be offered. It is hoped that some of these may be broadcast. Sunday "pop" concerts are another innovation, and the Hall Johnson Negro Choir is scheduled for several programs, with other special features to be announced later.

I See That

(*Continued from page* 13)

Jascha Heifetz traveled by motor to the Pacific Coast where he and Mrs. Heifetz will spend the summer. The violinist interrupted his journey to play at the Ann Arbor (Mich.) May Festival on May 18. He was heard in the Brahms concerto with the Chicago Symphony Orchestra.

* * *

The Roerich Society sponsored a joint recital of Music and Poetry at the Roerich Museum, New York, May 22. Charles Haubiel, composer-pianist, played his own Spanish compositions, and Mary Siegrist, Poet Laureate of the Woman's Press Club of New York, read from her forthcoming book, Flame Rises on the Mountain.

* * *

Ruth Shaffner, soprano, recently broadcast on the National Opera Hour over WJZ (Joseph Littau, conductor). There was a symphony orchestra, and other soloists were Fred Hufsmith, Theodore Webb and Louise Bernhardt. Miss Shaffner sang the aria from Henry Hadley's Cleopatra's Night and in the duet from Cadman's Witch of Salem.

* * *

The East Tennessee State Teachers College, Johnson City, Tenn., presented Paul Althouse in recital on May 15.

* * *

The Schubert Club of St. Paul, Minn., will present Guiomar Novaes in recital next November.

* * *

Nick Angelopoulos and his concert orchestra, with Marie Doskou, soprano and Dorothy Wyth, pianist, gave a musical at the Hotel St. Moritz, New York, on May 18. The program was made up of light modern music. Miss Doskou preceded each item with a talk on the life and works of the composer.

* * *

A free New York début is offered a singer and instrumentalist, during the 1933-34 season, by the New York Madrigal Society (Marguerite Potter, founder-president). Competitive auditions will be held in June and September, and the winners are to appear in a joint recital.

* * *

Lolita Savini, contralto, gave an invitation recital at the Panhellenic Hotel, New York, May 18, singing arias and songs.

* * *

Rose Hershkowitz, pianist, gave a recital at Washington Irving High School, New York, May 27. Her program included works by Bach-Busoni, Mendelssohn and Chopin.

* * *

Maria Pasquale presented sixteen pianists in a recital at the MacDowell Club, New York, May 21, assisted by Domenic Lubrano, violinist.

* * *

Maria Kurenko has recorded two songs by Charles Maduro, La Princesa Triste (The Mournful Princess) and Flor de Mis Amores (Little Flower of Love). The soprano has sung these songs in concert both here and abroad.

* * *

Sara Lee, artist pupil of the Berta Gerster Gardini studios, participated in a concert given by the Plainfield, N. J., Musical Club. On May 25 Miss Lee was soloist at the concert given in Asbury Park, N. J., for the Hotel Men's Convention.

* * *

Armand Tokatyan, tenor, sang in Carmen at Prague on May 9. Two nights later he was heard in Rigoletto.

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London Brahms Celebration

(*Continued from page 5*)

Koussevitzky, are devoted to other composers than Brahms). While the chamber music festival was inclusive, this orchestral festival is selective, and, therefore, is a homage of the right kind, appealing not by quantity but only by quality. One symphony at each concert (E minor, C minor, D major); one piano concerto, played by Schnabel; the violin concerto played by Busch; the Tragic and Academic Festival overtures; and those two gems, the St. Anthony Variations and the A major serenade—that is all. But what performances. This reviewer never expects to hear a Brahms celebration more worthy than this.

The B. B. C. Orchestra, finishing its third year of continuous work, is now at the pinnacle of its powers. In accuracy and finesse of articulation it is probably second to no other orchestra in Europe today; in sonority it approaches the best American orchestras, though it lays less stress on tonal opulence than they. Dr. Adrian Boult, who has grown to full artistic stature with his orchestra, is a Brahms interpreter of evidently sincere enthusiasm and keen understanding. He has a sense for line, for true rhythm, and for correct emphasis without mannerism or exaggeration. He is intent on building up climaxes as the music demands them, with a wide sweep and a firm hand.

Schnabel and Busch

The houses at these gala concerts are sold out, and the festive atmosphere, symbolized by floral decorations that make the old Queens Hall look more queenly than usual, is communicated to the crowd. Schnabel and Busch are both demi-gods here and the B. B. C.—the one organization here that can afford to get what it wants—has made a canny selection. Schnabel's reading of the B flat concerto is eminent both for its sheer technical brilliance and its pointed expressiveness. At the end of it the audience went wild. Busch, too, is a real Brahms champion.

To say that Boult was worthy of these two giants is saying a great deal. At the end of the richest musical season in a generation he has roused the public to new efforts of appreciation, and filled the Queens Hall full of enthusiasts, while Covent Garden is singing its six weeks' siren song to an equally crowded house.

Leider and Melchior in Ring

Covent Garden has completed its first annual Ring of the Nibelung. The conductor is Robert Heger, and for his conservative steady-going type he is putting up a fine show. The feature of the performance has been, as usual, Frida Leider's Brünnhilde, in Walküre, Siegfried and Götterdämmerung, all within four days—a feat of endurance which few if any singers could equal today. To do this without the slightest loss of vocal vigor and sacrifice of beauty; and be every inch the goddess-heroine all the time is as monumental as Wagner's imagination. Lauritz Melchior is the Siegfried, "young" and adult, and he, too, has grown to full heroic stature in the part. Vocally, he is the Wagnerian tenor *par excellence*, and his acting is as convincing as his looks are youthful.

With Schorr as Wotan, Fritz Wolff as Siegmund, Olszewska as Fricka and Waltraute in Götterdämmerung, Habich as Alberich and Herbert Janssen as Gunther, you have about as fine a Wagner team as you can scrape together in two generations of Bayreuth.

Horowitz Plus Steinway

Vladimir Horowitz, who is fast becoming the favorite young pianist here, gave one of his glittering exhibitions of pianism here last Saturday afternoon. Chopin's A flat Polonaise has rarely been heard as beautifully played, and a selection from Brahms' Paganini Variations was phenomenal. If his Haydn sounds romantic rather than classic it is possible, nevertheless, to revel in a kaleidoscope of beautiful tone. And the seductive power of a Steinway concert grand is, of course, overwhelming. The audience raved.

Maria Ivogün has returned here after a half-dozen years (she sang Mozart at Covent Garden then) to give a delightful song recital in her peculiarly winsome way. Povla Frijsh, who is catching on here by virtue of sheer intelligence and taste, has sung another program, and Herbert Janssen, primarily an opera baritone, has been the latest success at the London Lieder Club.

May Music Festival Opens in Florence

(*Continued from page 5*)

has witnessed such a social parade, and never has she seen such an imposing array of luxurious motor cars rolling down the boulevard along the Arno.

The performance was, on the whole, a notable one. The salient note in the production of the entire opera cycle is the modern stage setting. It is particularly significant because the first time that a whole season is thus produced in Italy, where conservative standards in stage decoration have prevailed, save for the few relatively unimportant exceptions we have previously noted at La Scala with Aida. It required an act of courage to make this resolute departure in a country where such attempts are not yet generally understood, and it is appropriate that the initiative should have been taken by the Florentine festival, in harmony with its serious proposals to make the city of the *Ars Nova* an up-to-date, international music centre.

Carl Ebert Stages Nabucco

For Nabucco, the stage management was entrusted to one of the foremost aces of the day, Carl Ebert, until recently scenic director of the Berlin Städtische Oper. At Florence Ebert had to work with the designs of an Italian architect, Pietro Aschieri, modifying them very considerably to meet his ends. The æsthetic principles of this *régisseur* are too well known to call for special comment here. They may be summarized in the aim to make the settings and lighting, as well as costumes and mass movements, correspond as closely as possible to the various psychological states reflected in the music and in the dramatic situations.

Novel Scenery and Lighting

To what extent director and scenographer achieved these ends in this mounting, is open to a discussion that would lead us too far afield. The effort was highly laudable and frequently felicitous, even if some scenes appeared to this writer as unnecessarily flat or stuffy in atmosphere. In my humble opinion, the best effect was obtained in the *décor* of Act II (an apartment in the palace), of truly monumental spirit in its massive cubic lines, planes and blocks, joined by a vast staircase.

All the settings were purely architectural and in no sense pictorial in design. Ebert exploited them ably in his mass movements and subtle lighting effects.

Excellent Operatic Performance

The musical aspects of the production, under the direction of Maestro Gui, were, on the whole, good. His massive reading squared suitably with the angularities of the early Verdi score and brought out admirably its robust dramatic fibre with all its religious spirit. The chorus, drilled by Andrea Morosini, of the Rome opera, lacked somewhat in plasticity of shading but was otherwise adequate. The famous lines, Va, pensiero, sull'ali dorate, were excellently sung and brought plaudits. All in all, the essence of this remarkable score was grasped and portrayed.

Cast Is Adequate

The solo personnel was of uneven value. Carlo Galeffi sang the title role, recalling memories of the same part which he filled many years ago at La Scala, when still in the prime of his powers. There is little need to dwell on his efforts today in the twilight of his career, other than to record that it was an authentic portrayal, convincing in dramatic accent and in stage play, even if not in voice. Still he had effective moments, thanks to his uncommon resources. Of the other interpreters, praise is due to Gina Cigna for her singing of and playing the exacting role of Abigaille, and to Tancredi Pasero for his strong portrayal of the high priest Zaccaria. Ebe Stignani was an adequate Fenena, but the part of Ismaele was unfortunately cast. The public's reception was altogether enthusiastic, in spite of the shortcomings mentioned. Nabucco is a score that would stand more frequent rehearings.

Rodzinski for Austro-American Conservatory

Dr. Artur Rodzinski, newly appointed conductor of the Cleveland Orchestra, sailed from New York, May 13 on the SS. Rex. Dr. Rodzinski, after directing the Vienna Philharmonic Orchestra in June, will conduct in Warsaw, then return to Mondsee,

DR. ARTUR RODZINSKI

Austria, where he is to establish an orchestra conducting class for the Austro-American International Conservatory before coming back to the United States to conduct at the Hollywood Bowl.

For the past four years Dr. Rodzinski has been conductor of the Los Angeles Philharmonic Orchestra. Following the recent close of his season, the Los Angeles Chamber of Commerce tendered him a farewell banquet and presented him with a scroll signed by the Mayor and other prominent citizens.

First American Workers' Olympiad Held in New York

The first of a projected series of American Workers' Music Olympiads was held in the City College Auditorium, New York, on May 21. Three sessions were devoted to concert events and contests. The purpose of these events is to make music a social and functional activity among workers. The afternoon program opened with a contribution by the Freiheit Mandolin Orchestra (conducted by Jacob Schaeffer) and with David Sapiro as assisting pianist, presenting Moussorgsky's In the Village and Gopak, and three excerpts from Glière's ballet, The Red Poppy. Radiana Pazmor, contralto, with Jerome Moross as accompanist, sang two works by Ruth Crawford (Sacco, Vanzetti and Chinaman, Laundryman, the latter a setting of verses by H. T. Tsiang). The Pierre Degeyter Club Orchestra (New York) played a concerto grosso for strings by Vivaldi, under the leadership of David Atwell. Abraham Krainis appeared as guest conductor with the organization, leading his own Chaconne on a Proletarian Song, a work skillfully written and melodically appealing.

The aims of the organization were explained in an address by Harry Martel, and the program concluded with numbers by the Sietynas Lithuanian Workers' Chorus (Newark, N. J.) under Bernice Shelley, and the Freiheit Gezang Farein (Philadelphia), led by Mendy Shain. An interesting feature of the latter group's contribution was the appearance of two members of the chorus as conductors of their own workers' songs, sung in spirited fashion.

The choral contest, opened in the afternoon, was continued in the evening, among the organizations appearing being the Aido Lithuanian Workers' Chorus (Brooklyn, N. Y.,) under Miss Shelley; the Daily Worker Chorus (New York), led by Lahn Adohmyan, with Elie Siegmeister at the piano; the Radnik Jugoslav Workers' Chorus (New York), under Miss Shelley; the Freiheit Gezang Farein (New York) under Mr. Schaeffer; the Finnish and Italian Workers' Choruses (New York), the latter led by W. Stradi; the Leontovich Ukrainian Workers' Chorus, under Mr. Adohmyan, and the combined sections of the Jewish Workers' Clubs, led by Leon A. Malamut. The finale of the program was sung by a massed chorus of 1,000 voices, conducted by Mr. Shain.

The Freiheit Gezang Farein of New York was awarded the banner among competing choruses, while a prize for dramatics and singing went to the Jugoslav Pioneer Chorus for its presentation of a sketch, The Builders. Honorable mention was given the Daily Worker and the Lithuanian Workers' choruses.

R. K.

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Music Notes From Coast to Coast

PORTLAND, ME.—Musical organizations representing seven Maine high schools, a boys' school, and a preparatory institution, took part in a gigantic May Festival which was held at Coney High School, Augusta, under the direction of Herman Rowe, chairman of the State Music Committee. The high schools taking part were Deering of Portland, Brunswick, Lewiston, Gardiner, Augusta, Winslow and Waterville. Good Will School of Hinckley and Coburn Classical Institute also sent representative groups. Charles Warren of Brunswick conducted the orchestral numbers, and Mr. Rowe led the bands.

The Maine Federation of Music Clubs held its biennial contest for violin and piano in Portland recently. Louise Armstrong, state junior counselor, was general chairman of judges, and Ruth Burke, chairman of junior contests, had charge of the program. The prize-winners were: violin, Class C, thirteen to fifteen, Frank Karkas; Class D, sixteen to eighteen, Benjamin Oretsky, piano, Class C, Virginia Hall; Class D, Loretta Larochelle.

At the contest for harmonica and rhythm bands, the Julia Noyes Cup was won for the fourth time by the Shailer School Harmonica Band; the Counselors' Cup for the third time by the Emerson School Harmonica Band; and the Agnes Keating Cup by the Rhythm Band of Cummings School for the fourth time.

Mrs. Mortimer Bremon, local chairman for National Music Week, arranged many interesting programs which were heard at various clubs and institutions.

The Music Clubs of Bates College, under the direction of Seldon Crafts, gave a fine performance when they appeared at the Community Concert at City Hall. The eighty college musicians were heard in solo and ensemble numbers, in both vocal and instrumental work. Dr. Will C. Macfarlane played an organ solo, and led the audience in singing America, the Beautiful. The last concert of the season was much enjoyed by the large audience, who stood while the Bates Alma Mater was sung. S. R.

PORTLAND, ORE. — Outstanding among the various activities of National Music Week was the special concert given by the Portland Symphony Orchestra (Edouard Hurlimann, assistant conductor). Schubert's Unfinished Symphony won abundant applause, as did Sibelius' Finlandia. This enjoyable event, which took place in Meier & Frank's Auditorium, was made possible through the cooperation of the Musicians' Mutual Association (Robert E. Millard, president).

Dr. Willem van Hoogstraten, who is in Germany, has been reëngaged to lead the orchestra next season.

Directed by Jacques Gershkovitch, the Portland Junior Symphony Orchestra (100 juveniles) also gave an extra concert during National Music Week. Harry Cykman, ten-year-old San Francisco violinist, was hailed with joy as the soloist. Supported by the orchestra, he played Mendelssohn's concerto in E minor and favored the large audience with several unlisted works. Mary Bambery, young local accompanist, assisted. High praise also must be accorded the orchestra, which offered Bach's Sinfonia in B flat major, and the Sorcerer's Apprentice (Dukas). The concert, held at the Civic Auditorium, was broadcast over a nation-wide hook-up. J. R. O.

TERRE HAUTE, IND.—Music has filled the air in this section during the past several weeks. One of the most important and best attended attractions here during this season was the appearance of Percy Grainger, accompanied by an eighty-piece orchestra, at Indiana State College. The house was packed to capacity while hundreds of others heard the program over Station WBOW.

During Music Week Faust was presented at the Teachers College Hall by the college chorus of seventy. The role of Faust was sung by Harry Bell, while the part of Marguerite was taken by Blanche Sherfey.

Terre Haute musicians held their annual frolic at the Trianon, in which ten orchestras participated. The event was one of the most outstanding during Music Week and drew a large gathering.

Among other events that week were a number of recitals and concerts by local musicians and high school orchestras. These included a concert by Wiley Hi.

M. P. D.

WASHINGTON, D. C.—With the winter musical season at an end and few visiting artists since the Library of Congress Music Festival last month, it was with considerable pleasure that those attending the annual luncheon of the District of Columbia Federation of Women's Club at the Mayflower Hotel on May 16 heard Emma Redell, operatic soprano, entertain. Mrs. Franklin D. Roosevelt headed a list of distinguished guests attending the luncheon, when Miss Redell, recently returned from Russia, was assisted on the musical program by Justin Lawrie, tenor of St. Andrew's Church. Mr. Lawrie was accompanied by his wife, while Mildred Kolb Schultze played for Miss Redell.

On May 9 the Estelle Wentworth opera group again won laurels of acclaim in a presentation at the Roosevelt High School, of Gilbert and Sullivan's The Pirates of Penzance. The *a cappella* interpretation of Hail, Poetry; Thou Heaven-Born Maid gained for Miss Wentworth's group a reputation of excellence. In addition to training and directing her company, Miss Wentworth also officiated as accompanist.

Under the auspices of the Community Center Department at the Central High School, the Washington Choral Society scaled new heights on May 16 in the American première of Bach's The Four Seasons, as the major offering in their May festival concert. A chamber orchestra of eighteen pieces picked from the personnel of the National Symphony Orchestra, as well as the Washington String Quartet, assisted the society. Instrumental and choral work were under the leadership of Louis A. Potter, with Gertrude Nash at the piano and Walter Nash at the organ.

The third annual Music Week Festival, sponsored by Loew's Fox Theatre, in which local choral and instrumental groups compete for highest honors, culminated on May 16. The winners in the six groups were as follows: senior choral group, American University Men's Glee Club; senior instrumental group, Washington Gas Light Company Band; senior high school choral group. McKinley High School Boys' Glee Club; senior high school instrumental group, Washington Boys' Independent Band; junior choral group, Elliott Junior High School Boys' Glee Club; junior instrumental group, Inter-junior High School Orchestra.

These music week festivals are becoming increasingly important as incentives to the Capital's amateur musical organizations for earnest work throughout the year, and are a splendid stimulus to Washington's growth as a centre of musical and artistic culture.

G. S. S.

Fischer Gives Lecture-Recitals

A course of recitals introducing piano teaching material was held recently in the recital hall of Carl Fischer, Inc., New York. These opened May 15 with a lecture-demonstration by Maxwell Eckstein, composer of teaching pieces for beginners, assisted by Frances Rittenhouse, formerly of the New Jersey State College for Women. May 19, Alice Brookfield and Jeanette Wiedman, artist-pupils of Henry Holden Huss, played compositions by Mr. Huss, were heard, and Eleanor Uljee, fellow-student with Dent Mowrey at the Berlin Conservatory, played Mr. Mowrey's latest piano numbers. Concluding this program, Mary Frances Wood, artist-pupil of Ernesto Berúmen, played recent piano works by Frank La Forge.

June 5 to 17, a normal course will be presented, dealing with the advanced books of the Oxford Piano Course.

Ralph Douglass in Recent Concerts

Ralph Douglass of New York was guest artist, May 5, on a program sponsored by the Westchester County Children's Association and broadcast over WOR from Aeolian Hall. Mr. Douglass played several organ numbers. He will be heard again on WOR on June 16.

Mr. Douglass appeared recently with Mrs. Henry E. Coe who gave a costume recital at the Brooklyn Art Museum. Her program included songs from Pills to Purge Melancholy by Thomas D'Urfey who lived in the fifteenth century.

During Lent Mr. Douglass gave a series of organ recitals at the Mt. Vernon (N. Y.) Community Church. Following the last recital, he conducted a performance of Du Bois' Seven Last Words of Christ. The soloists were Harriet Joyce, harpist; Florence Tompkins, soprano; William Hain, tenor; and Willard Fry, baritone. May 14, Mr. Douglass appeared on the program of the student-faculty recital given at Aeolian Hall, New York, under the auspices of the School for Advancement of Music, where he is an instructor of organ.

Harriet Britton at Barbizon-Plaza

Harriet Britton, a personable young dramatic soprano, gave a recital in the Barbizon-plaza concert hall on May 19 before an audience of cordial disposition, including in her well-made program groups in Italian, German, French and English. Opening her list with the aria of Polissema from Handel's Radamisto, the singer, whose voice is one of pleasing and full natural quality and whose manner of projecting her songs is dramatically expressive, gave works by Sarri, Scarlatti, Cimara, Strauss, Wagner, Brahms, Schubert, Debussy, Widor, Vidal, Saint-Saëns, Kramer, Carpenter, Campbell-Tipton and La Forge. Miss Britton was at her best in such numbers as Wagner's Träume, where her pianissimo singing was of marked beauty. In spite of some obvious flaws in vocal production, the soprano's work gained in effectiveness throughout the evening. A number of encores were given in response to warm applause. The accompaniments of Everett Tutchings were musicianly and unobtrusive. K.

Virginia Federation Hears Louise Bernhardt

Louise Bernhardt has returned from a Southern tour. She sang for the convention of the Virginia Federation of Music Clubs in Farmville, Va., and her recital at the University of North Carolina, Chapel Hill, resulted in an immediate reëngagement. The Virginia Federation had also engaged Miss Bernhardt earlier in the season for a recital at Roanoke, both bookings the result of her winning the prize for contralto at the last Biennial Convention.

Miss Bernhardt was heard over the air again May 7 on the American Opera Hour (WJZ), and during the summer will broadcast frequently on this program.

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CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—Members of the faculty of the Cleveland Institute of Music recently were heard in compositions of Mozart. Beryl Rubinstein and Arthur Loesser performed the C minor fugue. The Cleveland Trio (Josef Fuchs, Victor de Gomez and Mr. Rubinstein) played the B flat trio. Marcel Salzinger presented a group of songs, and the institute string orchestra, under the direction of Maurice Hewitt, offered Ein Kleine Nachtmusik.

The monthly adult student recital of May 13 brought works of Beethoven, Chopin and Porpora, presented by Alice Aldrich, Leona Tobias, Eugene Bergen, Betty Williams, Eleanor Roseman, Ann O'Bryan, Jewel Wicks and Lorene McIntyre. Eleanor Frampton, exponent of the Humphrey-Weidman School of Modern Dance, presented three dances by Tania Rivin, Pansy Grace Rocklin and Helen Cramer.

Elizabeth Stoeckler, pupil of Mr. Salzinger, was soloist in the third concert of the Cleveland Orchestra summer series. She offered a group of songs, accompanied by Lawrence Stevens, and two Mozart arias.

Denoe Leedy, of the piano department and music critic for the Cleveland Press, was soloist with the Cleveland Orchestra, May 5, playing the second piano concerto of Liszt.

The first public performance of a string quartet written by Carlton Cooley, teacher of viola at the institute, was the feature of the opening concert in a series by the Cleveland String Quartet, May 1.

Betty Williams, pupil of Maurice Hewitt, was the winner of the violin scholarship in the Fortnightly Club Loan Scholarship competition.

Homer Schmitt, also a student of Mr. Hewitt, Lawrence Stevens, pupil of Mr. Rubinstein, and Emanuel Rosenberg, student of Mr. Salzinger, all members of the graduating class of 1933, have been appointed to positions in their respective departments of the institute faculty.

May 26, at the last morning of the comparative arts course, a program of contemporary music was given. A serenade by Roussel for violin, viola, cello, flute and harp was played by Alice Chalifoux, Maurice Sharp, Mr. Hewitt, Homer Schmitt and Edward Buck. Mr. Loesser and Denoe Leedy presented the Puppazetti of Casella for four hands. Margaret Wright Randall and Dorothy Price played a sonatine of Chavez and Mr. Rosenberg sang modern songs.

Mr. Loesser, head of the department of ensemble, spoke on Modern Music before the Cleveland chapter of the American Guild of Organists, May 24, at Samuel Mather House. Mr. Rosenberg illustrated with modern songs.

Ethel de Gomez, piano pupil of Mr. Rubinstein, receiving her artist's diploma in June, was soloist with the Cleveland Orchestra on May 17, in the Grieg A minor concerto. This was her third appearance with symphony orchestra.

Mr. Fuchs, teacher of violin at the institute and concertmaster of the Cleveland Orchestra, spoke at the Ohio State Teachers Association convention in Columbus, May 11. His subject was Violin Technic.

Mr. Rubinstein, director of the institute, gave a concert on the same day in Tiffin, O., at Heidelberg College. C.

Cincinnati Conservatory of Music

CINCINNATI, O.—Herbert Witherspoon, director of the Cincinnati conservatory of Music, spoke over the National Broadcasting Company chain on April 30, his subject being The Future of Opera and the Creation of Audiences. This was one in a series of programs sponsored by the American Academy of Teachers of Singing, of which Mr. Witherspoon is a founder.

The first of several recitals being given by students receiving degrees in June, took place on May 8 in the concert hall. Those appearing were Tula Wharton, pupil of Robert Perutz; Mary E. Wood, student of Ruth Petrovic; Ruthann Crumrine, pupil of Daniel Ericourt; accompanists, May Estel Forbes and Mary Phillips Street. The second program was given on May 10, the following students participating: Virginia Harding, pupil of Karl Kirksmith; Franklin Bens, student of John A. Hoffmann; Keith Mixson, pupil of Karin Dayas; accompanists, Babette Holstein and Miriam Otto.

The Conservatory Concert Choir (conducted by Mr. Witherspoon) gave a concert at the Cincinnati Woman's Club on May 10.

On May 11 William Pfeiffer, of the faculty, played a recital of sonatas of the seventeenth and eighteenth centuries, for flute, with Mary Phillips Street at the piano. He was assisted by a quartet from the department of opera, composed of Nadelle Schuping, soprano, Belva Kibler, contralto, Theodore Valentine, tenor and Ellis Frakes, bass.

Members of the department of opera presented the following opera scenes in the concert hall on May 12: The Cell of Friar Laurence from Act III and the Chamber of Juliet from Act IV of Romeo and Juliet, and Home from Act I of Hänsel and Gretel. Betty Alkire, Belva Kibler, Rocco Contini, Ellis Frakes, Dorothy Fredericks, Thelma Klett and Jean Goldsmith, with Miriam Otto, accompanist, were the performers. Another feature of this program was the Ballet of Spring by members of the studio of dancing of Marian LaCour, composed of Dorothy Arzman, Irene Bailey, Mitzi Carlson, Elsa Diehl, Virginia Dieterle, Ellen Doud, Virginia Frooks and Dorothy Walker; Kathleen Cornelius, accompanist.

On May 13, students of the conservatory studio of dancing, (directed by Marian LaCour) appeared in the eighth annual revue at Wilson Auditorium, in a program for which Miss LaCour had designed all stage settings and costumes. The music was under the direction of Charles Stokes. Miss LaCour was also assisted by vocal and dramatic students. Kathleen Cornelius was accompanist. A scene called The Magic Baker Man presented the younger dancers. Another scene entitled Rhythmic Pictures featured both dancers and singers.

Mr. Witherspoon spoke at the Cincinnati Art Museum on May 14, his subject being The Times We Live In. C.

Eastman School of Music Summer Session

ROCHESTER, N. Y.—The Eastman School summer session opens on June 26 and closes on July 29. Registration days are June 23 and 24; auditions in applied music will be given on those days. Registration for students receiving full credit for work done, ends on June 29. Practically the entire regular session faculty will teach this year in the summer term. Opportunities afforded students in this session include work in the graduate department leading to the degrees, Master of Music and Doctor of Philosophy with Major in Music; public school music courses including the teaching of music without the use of syllables, conducted by Charles H. Miller and illustrated by classes from the Rochester public schools; and instrumental work for public school teachers which will include a course in conducting. Frederick H. Haywood is to hold classes in class voice teaching, and there are courses in theory of music which include those in the preparatory department and extend to the graduate department; special courses in pedagogy of theory are offered for teachers of theory and composition. The summer orchestra will be organized and conducted by Samuel Belov, conductor of the Eastman School Orchestra, and a series of recitals and concerts by members of the faculty, students and guest artists is scheduled.

The David Mannes Music School

Esther Abels, pianist, pupil of Marcian Thalberg, and George Kast, violinist, student of Paul Stassévitch, were heard in joint recital, April 28, in the series of evening recitals at the David Mannes Music School, New York. Miss Abels played the Beethoven sonata, op. 110 and groups by Brahms and Chopin; Mr. Kast, the first movement of the Vieuxtemps E major concerto and pieces by Bloch and Sarasate. On May 9 Clara Reisky and Bernard Koprowski, violin pupils of Mr. Stassévitch, and George Feher, cellist, student of Lieff Rosanoff, gave a program which included the Brahms sonata in A (in which Miss Reisky was assisted by Arthur Dann, pianist), two movements from the Dvorák A minor concerto, the Tartini-Kreisler Variations and Popper's Spinning Song (Mr. Koprowski's group), and the Boccherini cello sonata in A, Bruch's Kol Nidrei and Fauré's Papillons, played by Mr. Feher.

Arthur Dann, graduating pianist, pupil of Newton Swift, gave a recital on May 11, playing a Bach prelude and fugue, the Mozart D major sonata, a Brahms and Chopin group and Schumann's G minor sonata. Mr. Dann received his diploma at the conclusion of this program.

Other evening recitals during May were offered by piano pupils of Frank Sheridan, Warren Case and Janet Ramsey, violin students of Mr. Stassévitch and vocal pupils of Adrienne von Ende.

Conradi on Peabody Summer Faculty

BALTIMORE, Md.—One of the important members of the summer faculty at the Peabody Conservatory of Music is Austin Conradi, American pianist and pedagogue. Aside from his private instruction in piano, Mr. Conradi also is to conduct a course in interpretation, reviewing the standard literature for piano from the earliest times to the music of today. Students taking this course are not required to perform and the different programs are given by Mr. Conradi, who has an extensive repertoire and wide musical experience.

Mr. Conradi is an American by birth and has received practically his entire musical education at the Peabody Conservatory, where he is also a member of the winter faculty. For many years he was assistant

AUSTIN CONRADI

to Ernest Hutcheson at the summer school in Chautauqua, N. Y., and has appeared as soloist with the New York Symphony, the Russian Symphony, the Baltimore Symphony and other major orchestras. Associated with him this summer at the Peabody Conservatory is Pasquale Tallarico, concert pianist and teacher. The period from June 19 to July 29 comprises the six weeks of the Peabody summer session.

Virgil Conservatory Students in Concert

A piano recital was given on May 5 by students of the Virgil Piano Conservatory, New York, assisted by Arvida Valdane, soprano, and violin students of Michael A. Lepore. The piano contingent was made up of Susan Praetz, Irene Totten, Theodore Liljestrand, Dorothy Tsantilis and Eleanor Potter, who played numbers by Chopin, Liszt, Bach, Mendelssohn, Raff and Virgil. Edward Liljestrand and Frank Panton presented violin solos and Mme. Valdane, accompanied by Albert Colton Young sang Handel, Protheroe and Curran excerpts.

Barbizon Recital Series Ends

The series of recitals at the Barbizon Hotel, New York, under the direction of Mrs. Lilian B. Barth, came to a close on May 26. Fifty-two concerts have been given this season, bringing before the public about seventy artists. The concerts will be resumed next October, and are to include special series of chamber music recitals, concerts of music by American composers, lecture-recitals and other novelties.

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Press Comments

ELLENOR COOK

Ellenor Cook, artist pupil of Sarah Peck More, has returned from a coast-to-coast tour. Her programs, entitled Folk Songs from Picturesque Lands, won her favorable comment in the East, Middle West and West. A few press comments are given. "An interpreter of charm . . . superb cos-

ELLENOR COOK

tumes . . . good show," said the Pittsburgh (Pa.) Post-Gazette. "A delightful variation . . . attractive personality . . . enlightening explanations," was carried in the Syracuse (N. Y.) Post-Standard. "The spontaneity, joy, humor, and sorrow of the races of Central Europe abounded in the program," said the South Bend (Ind.) News-Times. "Very delightful . . . this young woman combines singing, reciting and dancing into a fascinating whole," reported the Minneapolis (Minn.) Tribune.

San Francisco praised her, the Call-Bulletin saying, "A gala event; she has developed a metier in portraying the folk lore of the Balkans." The Santa Barbara (Cal.) Morning Press: "She is not only charming to look at, but has also a pleasant voice and is a graceful interpreter of peasant humor." "A colorful presentation of songs and dances," wrote the critic of the Dallas (Tex.), Morning News. Ottawa, Can., found much to say, including. "Brought to her delighted audience songs of Eastern European countries, their manners, customs, traditions, joys and sorrows."

SAN CARLO GRAND OPERA COMPANY

The San Carlo Grand Opera Company, (Fortune Gallo, director) completed a week's engagement in Montreal, Can., May 14. The Montreal Gazette wrote of the opening performance of Madam Butterfly: "Fortune Gallo must surely be a bit of genius. Last night's performance of Madam Butterfly by the San Carlo Grand Opera Company showed that even in these days of depression he can still mount an opera in a way which may be unhesitatingly called a genuine theatrical production. Not many established opera houses are in existence to do this nowadays. For a touring company to achieve it is phenomenal."

The Montreal Daily Star reviewed the opening: "Again this season a single week contains the whole of Montreal's allowance of opera, but the week which began at the Imperial Theatre last night is to contain nine different operas, and the performances, to judge by the first of them, will be some of the best that have been given here in recent seasons. The list of principals who are here this week give assurance that this company's standards are to be kept up."

Guest artists from the Metropolitan Opera Company appearing with the San Carlo forces on their Canadian tour include Leon Rothier, French basso, Thalia Sabanieeva, soprano and Claudio Frigerio, baritone.

ARTHUR FIEDLER

The April 4 concert of the Boston Sinfonietta (Arthur Fiedler, conductor) which took place in Jordan Hall, Boston, with Jesús María Sanromá, piano soloist, brought favorable comment for both the ensemble and its leader. The Boston Transcript review carried: "The quantity and the quality of the audience in Jordan Hall for the concert of Arthur Fiedler and his Sinfonietta was a promising sign. It showed a disposition among a considerable public to foster the existence of a chamber orchestra in Boston. The connoisseurs and amateurs of the town need such an orchestra because being supported it will enable them to hear desirable music otherwise beyond their reach. Fiedler deserves a following.

"The prime pleasure of the performance was the incisiveness and the pungency of the playing. Out of the chamber orchestra, bows may bite on strings till every accent tells. Each wind instrument keeps flavor and imparts color, the percussion tap out or smite out their particular quality. A more pliant, a more resilient band, Mr. Fiedler could not have asked. For his own part, he put over the vociferous Ibert, was light at hand and sensitive to tone with the two Bachs, approached the suite from the Story of the Soldier with a keen understanding, the imaginative sympathy, the feeling in the painter's single comprehensive word that mark him with the modernists, with Hindemith no less than with Stravinsky. Most of us like Mr. Fiedler best because he is a true child of his own time and makes no bones about his predilection and his flair."

The Boston American: "Arthur Fiedler and his Boston Sinfonietta gave their eagerly anticipated concert of music for chamber orchestra at Jordan Hall. For once, actual performance did not on the whole suffer from great expectation. The large audience enjoyed itself hugely and applauded with prolonged excitement. Mr. Fiedler was conducting musical, engaging performances, keeping firm reign over his excellent ensemble."

The Christian Science Monitor: "The concert was notable for its introduction to Boston for the first time in the original instrumentation, of the suite made by Stravinsky from the music to his ballet, The History of the Soldier. It was an interesting exhibit for the faithful student of Stravinsky. It was a refreshing concert. Mr. Fiedler's Sinfonietta is heard too seldom."

The Boston Traveler: "As played last night, the work proved a masterpiece of economy and precision. The audience was tremendously enthusiastic, recalling Fiedler and the seven players many times. Fiedler's conducting was sure and after the manner of Dr. Serge Koussevitzky."

DUSOLINA GIANNINI

Dusolina Giannini, recently appearing in Berlin in a concert of German Lieder, was warmly commended by the press for her exposition of this taxing medium. The Berlin Tageblatt declared it "a miracle that an Italian could become so imbued with the spirit of our music, of our culture, and even of our idiom that we must accept her without question as a great German Lieder singer. Her presentation of these songs was faultless. Her Schubert was masterful. Brahms was surpassingly poignant. The same was true of the Wolf songs."

The Berliner Zeitung am Mittag said: "She holds the coveted key to the innermost depths of German art. There are no limits to her interpretation. Her rich delivery encompasses everything. Her style, her feeling are the result of an instinctive understanding, devoid of any difficulties." Similar sentiments were expressed in the Hamburger Fremdenblatt: "Dusolina Giannini possesses an inborn genius to interpret German art, German culture and German music. She made an overwhelming impression last evening with her interpretation of a program devoted entirely to German Lieder. The sincerity, the devotion, the understanding which the singer evinced last night made for most beautiful results in a medium which would ordinarily present difficult problems to a foreign artist. It was an evening if brilliance and artistry, an evening that proved the esteem in which the public holds this artist."

Describing her voice the Berlin Blatt said she "disclosed in the upper register her famous bell-like organ, in the lower register the cello-like brilliance of her voice handled with the freedom of a fully controlled instrument. Always, however, she subordinates the organ to the pure artistry of her singing. After this concert we can no longer count Giannini among the great Italian singers, but also among the greatest of German Lieder singers."

MILDRED GORDON

Mildred Gordon, fourteen-year-old Philadelphia pianist, a pupil of Alberto Jonás, recently made her début in Philadelphia. The Evening Ledger said: "Mildred Gordon, an exceptionally talented young pianist gave her first public recital last evening before a good-sized and most enthusiastic audience. She played a program which in variety and general scope would have taxed any pianist now on the concert stage. The outstanding feature was the high degree to which her technic has been developed, a remarkable facility of finger-work and unusual control of the keyboard. There was also a fine feeling for rhythm, which was demonstrated especially in the final number."

The Philadelphia Bulletin: "Mildred Gordon evidenced a technic and interpretative ability in a degree rarely found in first appearances. Although well chosen, the program was one capable of exercising to the fullest extent the powers of even an established concert pianist. In the surmounting of its many difficulties, qualities were displayed which earned for the concert-giver the warmest applause. The second part of the program was no less ambitious, opening with the Cracovienne Fantastique of Paderewski, three very pianistic, difficult numbers by Alberto Jonás—the first a clever Humoresque-Intermezzo, ending with a most effective glissando; the second, a Pastorale in the style of the eighteenth century, and the last a transcription of parts of three Schubert Marches Militaires. The closing number was the brilliant Hungarian Fantasy of Liszt, with the accompaniment played on a second piano by Mr. Jonás."

ELSA ALSEN

Elsa Alsen was soloist with the Junger-Maennerchor of Scranton, Pa., May 1. The Scranton Times review carried: "An audience that filled the Temple Auditorium to capacity heard one of the best concerts given in this city in many years. Elsa Alsen gave two groups of songs, her voice adding to the evening's enjoyment in a manner which will long be remembered by local music lovers. Alsen's voice was thrilling. Possessing an unusual range and quality, she ran the scales with ease and grace. Her interpretations of a group of Brahms compositions combed the very depth of the soul." The Scranton Republican: "Before an audience which completely filled Masonic temple, Elsa Alsen thrilled her hearers with her singing of a group of Brahms songs. She seemed to plumb the very depths of this great song writer's art. Alsen selected the Weber aria from Oberon, Ocean, Thou Mighty Monster for the display of her unusual compass of voice. Its range, which enlists both extremities of the voice; its sudden drop of two octaves; its many arpeggi and other devices of the theatre, were merely exercises for the flexible and ample voice, and the climax on a high C being a pure, true-pitched tone."

FABIEN SEVITZKY

Fabien Sevitzky, who recently was guest conductor in Berlin and Paris, was warmly received by the press of both capitals. The Kreuz Zeitung said: "We have to be grateful to him for a splendid performance of Beethoven's seventh symphony." The Nachrichten für Stadt und Land: "A real musical feast was the Euryanthe overture and the splendidly colored Daphnis and Chloe by Ravel."

The Berlin Tageblatt: "He proved himself again to be a conductor full of temperament and knowledge of his task." Vossische Zeitung: "That he is a conductor of high rank was again evident. The orchestra follows him with the surrender granted by this body only to the greatest musical authorities." L'Excelsior, Paris: "He was accorded an enthusiastic and well deserved reception."

FLORENCE AUSTRAL

Florence Austral was the soloist at the concert of the London Philharmonic Orchestra which marked the first appearance in London of Bruno Walter since his permanent departure from Berlin. She sang Brünnhilde's music from the final scene of Götterdämmerung in such a way that the London News critic pronounced her to be "the only really adequate Brünnhilde of the day."

"In Miss Florence Austral," commented the Morning Post, "Walter had a singer whose voice was ideal in range, in power and in splendor of tone." The Daily Mail declared that "Miss Austral rose magnificently to the occasion," and the Daily Telegraph echoed the general approval by saying that her singing "had such radiant beauty in the upper register as no other Brünnhilde of the day commands."

ETHEL LUENING

Ethel Luening recently gave concerts for the Ross Thursday Musical Club and the Pacific Musical Society in San Francisco, Cal. Alexander Fried wrote in the San Francisco Chronicle of the latter concert as follows: "Formerly a member of the American Opera Company, Ethel Luening is an admirable young lyric soprano. Her voice is facile, charming in its purity and wide of range. To many types of songs she brought a dependable interpretative intelli-

(Continued on page 26)

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Studio Notes

LA FORGE-BERUMEN

The weekly La Forge-Berumen musicale over the Columbia network, May 11, presented Euphemia Giannini-Gregory, soprano and John Lombardi, baritone. Miss Gregory revealed a voice of pleasing quality and good interpretative ability. She sang numbers in Italian and English and proved proficient in the diction of both languages. Mr. Lombardi has a sonorous voice which comes over the air with exceptional clarity. He sang with assurance and understanding. Frank La Forge, teacher of both, was at the piano.

Two artist pupils of Mr. La Forge are heard weekly over WEVD. Orsala Pucciarelli, coloratura soprano, broadcasts each Thursday, and Elizabeth Andres, contralto, on Saturday evenings. Jerry Mirate, student of Ernesto Berumen, plays their accompaniments. S.

EDWIN ORLANDO SWAIN

Three pupils from the New York studios of Edwin Orlando Swain have been heard in concerts recently. Mary Ledgerwood, contralto, contributed two groups of songs at a concert of the New York Federation of Music Clubs (Etta Hamilton Morris, president) on May 7, in Aeolian Hall. She is also giving a program at the Swain studios for the benefit of St. Paul's Choir of New Rochelle, N. Y. Alexander Turnbull, tenor, appeared in recital on May 6 at the First Baptist Church of Jamaica, N. Y. John Mulder, baritone, sang at Eastside High School, Paterson, N. J., in a Music Week recital.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini presented several of her pupils in a musicale at her New York studio on May 3. Lehman Byck, lyric tenor, sang the aria and recitative from Elijah, If With All Your Hearts, the Song of Des Grieux from Puccini's Manon, the Dichterliebe cycle, Hageman's Do Not Go My Love and Southern Song. Mr. Byck has an excellent voice of large range and achieves artistic interpretations of whatever he essays.

Mildred Tisch displayed a pleasing voice and good diction in Mimi's aria. Later she offered Mascagni's Son Pochi Fiori.

Wallace West, baritone, has unusual ability in phrasing. In the aria from The Magic Flute, and the popular Old Man River he also showed versatility of style.

Gail Webster has a lovely soprano voice, and an attractive personality. Her selections were Kramer's When I Was Seventeen and Arditi's Dove Valse.

Bernardo Rossi, a little chap of ten years, showed what can be done with a youthful voice if properly handled. He has proper breath control and voice resonance. Sensitive and modest, he won the audience with two folk songs, Long Long Ago and Santa Lucia.

Lydia Trabinger, soprano, added her share of interest and pleasure to the program with In Quelle Trine Morbide and the popular Because. This young lady's voice is enhanced by her ability to develop climaxes.

A few days following this musicale Mme. Gardini invited sixty prominent musicians for an At Home, when Mr. Byck again sang the selections offered at his previous appearance. Verna Carega, mezzo-soprano and artist pupil of the Gardini studios, also sang popular English selections and two Brahms songs. M. T.

SUSAN BOICE AND ELIZABETH TOPPING

The Boice Studio, New York, was filled on May 7 for a joint recital by vocal pupils of Susan Boice and piano students of Elizabeth Topping. The singers participating were Margaret MacLaren, who specializes in Scotch songs; Helen Bulger, soprano, who combined ingratiating personality with expressive tone; and Alwin Tonkonogy, baritone of sympathetic voice. The pianists were Patsy McAdam, Olive Creidenberg, Candie Hall, Cathleen Morin and Alice Lane, and all played with superior technic and appropriate interpretation. Lillian Green, diseuse, won applause for recitations. F. W. R.

GUSTAVE L. BECKER

The Afternoon Music Club of New York invited Gustave L. Becker to be guest of honor, May 8, at a surprise party for his former pupil, Rita B. Smith, president of the club. Mr. Becker played works of his own at the Popularization Society, New York, May 18, and his musical setting of Wraith Trees (Jane O'Ryan) was read by the author at the Poetry Program, Hotel Plaza, New York, on May 23. Marion Dierks, an artist student from the Becker studio, is giving a piano recital in Forest Hills, N. Y., June 1. Four Becker pupils collaborated in a studio recital, May 20, playing solos and ensemble works.

MAXWELL R. NOACK

PHILADELPHIA.—A recital was presented on May 2 by the dramatic art class of Maxwell R. Noack at his studio here. Those participating were Donald L. Boyer, Catherine E. Cumming, Helen Mae Heath, George Richard Akers, Marguerite Barrett, Dorothea M. Ralston, James Thomson, Mary Alice Foley, Vera Lee Barrett, Rose Marie McKenna and Kenneth D. Bowman. On May 20, the chorus class from Mr. Noack's studio and the Melrose Singers sang a program at the Temple Lutheran Church, Brookline, Pa. The cantata The Village Blacksmith by Samuel Richards Gaines was given, and there were also readings by pupils of the dramatic art class.

Press Comments

(Continued from page 25)

gence. She began the program with Lieder and earned exceptional praise in two brilliant coloratura pieces."

GERARD HEKKING

After a recent recital by Gerard Hekking in Lausanne, the Swiss press joined in praising his art. The Revue wrote, "M. Hekking is a prodigious cellist and a still greater musician . . . . What magnificent pianissimos." The Gazette de Lausanne: "Gerard Hekking's marvelous technic and perfect mastery of his instrument were greatly appreciated." After a later concert, the same paper found that "the qualities which strike the listener are the simplicity, ease and nobility of his interpretations. The variety of tone color he obtains, always in keeping with the character of the music, prove the intelligent reflection Gerard Hekking has given to each interpretation."

JANET FAIRBANK

When Janet Fairbank sang in Huntington, Ind., for the Civic Music Association, on April 20, the Herald-Press said: "Miss Fairbank has a beautiful voice and a beautiful style. Her voice is essentially a mezzo-soprano, the tone is excellently resonated and she is diction proof. She has song imagination and her interpretation was splendid. Her program was memorized and she presented it to her audience in a thoroughly gracious and charming manner."

ALICE BOOTH STEWART

Ralfe Leech Sterner (director of the New York School of Music and Arts) has received press clippings from Portsmouth, Va., telling of the success of Alice Booth Stewart, contralto, who gave a recital there April 27. The Ledger-Dispatch said in part: "Her voice has developed into a rich contralto, with velvety, fresh and beautiful quality. She sings with good taste and intelligence, and gave evidence of true lyric gift. The audience was enthusiastic in its applause."

GRETE SINDING-LARSEN

Grete Sinding-Larsen, niece of Christian Sinding and artist-pupil of Nathalie de Chessin of Paris, recently gave a vocal recital at the opera at Nice. The Eclaireur de Nice report of the event said: "We had the pleasure to hear the magnificent Norwegian singer, Grete Sinding-Larsen, who interpreted songs by Danish and Norwegian composers in splendid style. She was acclaimed by the large audience."

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MRS. JOHN WESLEY GRAHAM,
president of the Texas Music Teachers' Association, and state chairman of the music department of the World's Fair Commission, who is the founder and sponsor of the Houston Civic Opera Association. (Van Dyck Studios, Houston.)

GOVERNOR MIRIAM A. FERGUSON
of Texas and her husband, former Governor James E. Ferguson, the guests of honor at the opera performance in Houston.

VITTORIO VERSÈ,
assistant conductor of the Metropolitan Opera, conducted the Houston Civic Opera production of Aida.

Sponsor, Honor Guests and Artists Prominent in the Gala Production of Aida Given by the Houston (Texas) Civic Opera Association in the City Auditorium in Houston on May 8.

DELLA SAMOILOFF
sang the title role in the Verdi opera.

DREDA AVES
was heard as Amneris.

JOSEPH WETZEL
sang the role of Rhadames.

MARIA PALLERIA,
heard in the music of the Priestess.

CHAMBER MUSIC AND VIOLA STUDENTS AT CURTIS INSTITUTE OF MUSIC
(Left) Students in chamber music, with Dr. Louis Bailly, their instructor. Included in the group are the members of the Curtis String Quartet, Casimir Quartet, Frank Quartet, Elbee Quartet, Stark Quartet and Shumsky Quartet. (Right) The members of the viola class, also under Dr. Bailly.

EDWIN ORLANDO SWAIN,
baritone, sang Elijah at the Plattsburgh (N. Y.) Festival on May 5. This was his eleventh reëngagement.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Ruth Colby, N. Y.

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